VOGUE

MAY 1

1955 Summer Fashion Textbook

Complete outlines:
clothes for city,
country, beach

98 costumes



50 CENTS

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girls go
overboard for
Adelaar separates
of Orlon
and Cotton



WHO wouldn't fall for such polished good looks? Who could resist a summer fabric that *resists soiling, wrinkles, shrinking?* It's a happy blend of orlon and long-staple Egyptian type cotton that will romp through the washing machine, need but a brush of the iron. The skirt, striped or solid, in pink, blue, aqua, moss, brown or black. The blouses, to mix or match, in pink, blue, aqua, beige, lilac or mint. Solid blouses, $5*. Solid skirt, $6.95*. Striped blouse, $6.50*. Striped skirt, $7.95*. All in sizes 10 to 18. At the fine stores listed below. For the name of the store nearest you, write to Adelaar, 525 Seventh Avenue, New York 18, N. Y.

Adelaar

Lord & Taylor, New York; Hudson's, Detroit; Marshall Field & Company, Chicago; J. W. Robinson, Beverly Hills, Los Angeles; John Wanamaker, Philadelphia; Hutzler's, Baltimore; Kaufmann's, Pittsburgh; The Dayton Co., Minneapolis; L. S. Ayers, Indianapolis; Halle Bros., Cleveland; Famous-Barr, St. Louis; Frost Bros., San Antonio; Roos Brothers, San Francisco.

*SLIGHTLY HIGHER IN THE WEST. SHOES BY CAPEZIO. BELTS BY MICKEY



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Night-Flowering Pink Organdy by Ceil Chapman, $175

Our bouffant beauty, that walks in beauty like the night,
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ON THE PLAZA • NEW YORK 19
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Rarely does loveliness last for long. Flowers wilt, fabrics fade, even memories grow dim. But the *solid silver* beauty of LUNT SUMMER SONG is created to endure, and to grow lovelier with each passing year . . . a beloved souvenir of a lifetime of gracious entertaining . . . a lasting reminder of your flawless taste.

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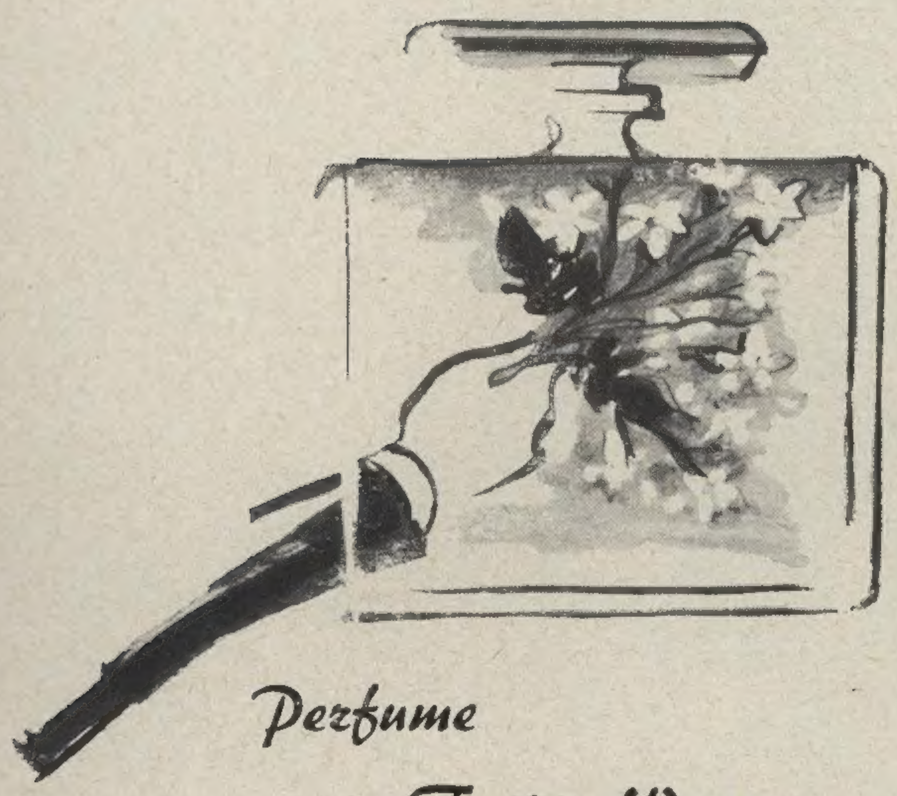
Vogue
May 1, 1955

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 125, No. 8
Whole No. 1948

Jasmine

...fleur romantique



Perfume

Toilet Water

Soap

and kindred toiletries



From our Paris Boutique Collection...

in summer mood, blue-and-white rayon-ribbed cotton, the bodice top swathed in blue organdy. For immediate wear, $135.

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NEW YORK 19 NY



greta plattry's flair for the dramatic takes a South American turn with the "Shell." Ruffled and romantic fashions for sun and starlight . . . in Springmaid's *"Dazzle,"* a lustrous wrinkle-resistant broadcloth that never needs starch, always keeps its tissue-crispness.

(V-2) "Shell" top, ruffled with matching lace. Pine green. **9.95**
(V-3) Full, gathered skirt hand-screened with a Spanish grillwork motif. White with pine green and brown. **17.95** Both, 10 to 16.

(V-4) "Shell" dress in stark black, with a high bateau bodice... lace-ruffled, dipped low in back, tied criss-cross over the shoulders. Full, billowing skirt. 8 to 16. **22.95**

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Sleeveless and cool, the neat pointed collar curves up or lies flat—all due to the hidden flexible stays.

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its beauty a result of careful detail, gentle lines; the silky cotton, light as a handkerchief and just
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Grand Illusion

At Bergdorf Goodman, New York; Neiman-Marcus, Dallas



Ensemble designed by Hattie Carnegie
expressly for the Cadillac Coupe De Ville

When a family first considers the purchase of a new Cadillac, the lady of the house sometimes wonders about the *practical* aspects of Cadillac ownership. But how quickly the car reassures her! Its purchase price, as she soon ascertains, is surprisingly modest—particularly when compared to cars of lesser stature. Its gasoline economy, as she quickly discovers, is truly extraordinary. And its service requirements, she is soon aware, are almost nothing beyond the routine. So, if your family is currently considering a new Cadillac, there is no reason to hesitate because of economy. The move to Cadillac is as *wise* as it is *wonderful!*

Jewels by Harry Winston

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Flatters with luminous color as nothing could before! 'Love-Pat' does more for you than face powder! It covers more evenly, never fades to a face-powder pallor, can't spill.

Clings longer! Won't dry skin like most makeups! Non-drying—because it *smooths* your skin with 'Lanolite', Revlon's own skin-softening discovery—3 ways better than lanolin itself. And 'Love-Pat' won't cake, streak or change color!

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Only 1.35 *plus tax*

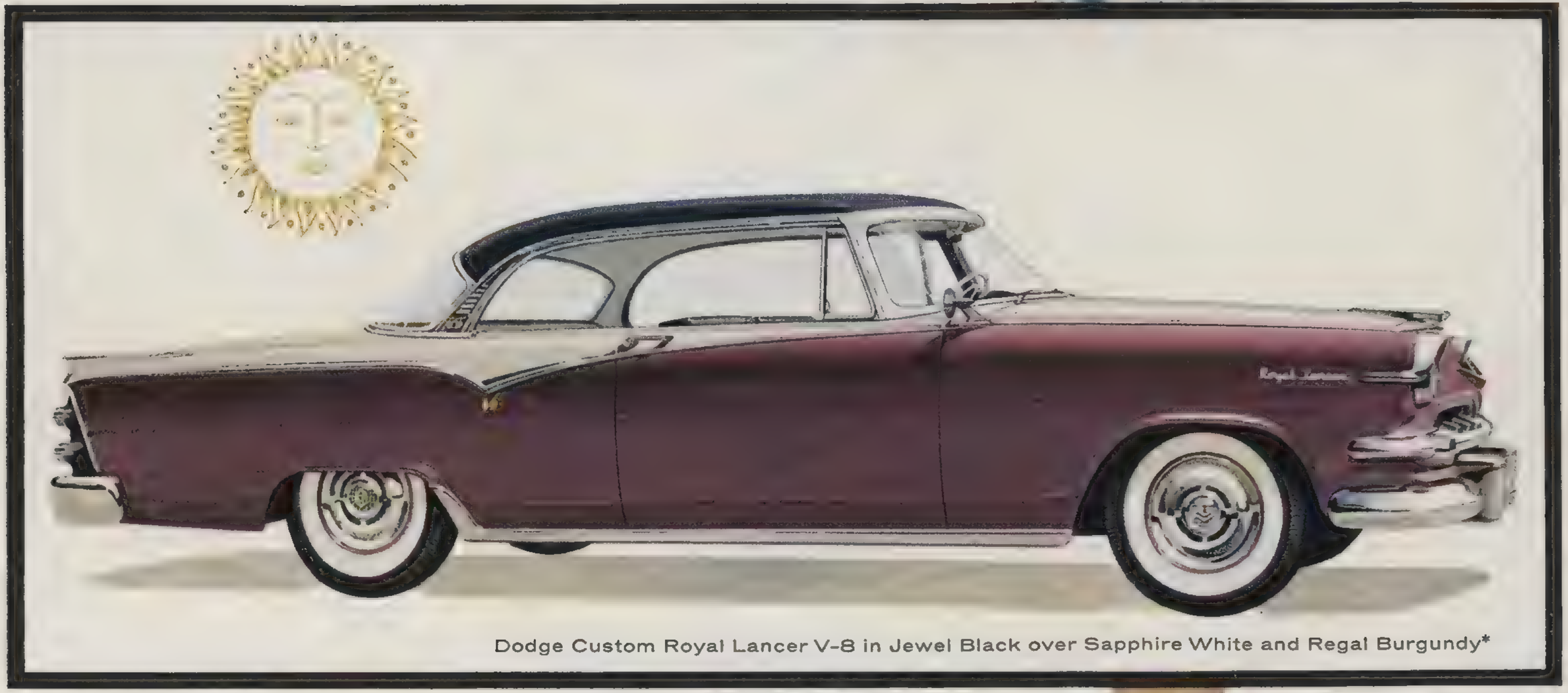
COMPLEXION IN 'MISTY ROSE' BY REVLON. HAT BY SALLY VICTOR. JEWELS BY CASTLECLIFF. ©1955 REVLON PRODUCTS CORP.

No matter what...

go there in a

new Dodge!





Dodge Custom Royal Lancer V-8 in Jewel Black over Sapphire White and Regal Burgundy*

Whether you're off to get him to the station, or making a day of it at the beach—go there in a flair-fashioned New Dodge. Taut, eager lines, a provocative three-tone color styling and incredibly beautiful appointments are only a hint of all the exciting beauty that's yours to command.



*Flair-fashioned as your smartest Jantzen Swim Suits of Bates Disciplined Fabrics.

new **DODGE** *flashes ahead in '55*

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no matter where you go



take command...with a beautiful high-bosom long-body look by way of "mardi gras," this entrancing new Jantzen sheath that does what only a Jantzen cotton suit can do, i. e. a complete figuremaking job... thanks to Jantzen special *Crinkelpuff elasticized shirring. Fabric is Bates marvelous Disciplined cotton, woven to live in sun and water, to resist wrinkles, to dry fast and smooth, to retain its color forever. Harlequin print is exclusive with Jantzen... tangerine and pink... blue and green ...10.95.

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No matter
how you go



Jantzen's Petal Posy Swim Set an intriguing blend of guileless gathers and smooth curves, shirred with Jantzen's exclusive Crinklelastic. Being Bates Disciplined cotton it loves to get right in the swim, dries fast and free of wrinkles, never loses its crisp freshness. Bra is Pellon lined. Corsage print on Pink or Blue. 9 to 15. About 12.95



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releases creases • stays clean longer • washes easily
needs no starch • light-stroke ironing • shrinkage-controlled
colorfast • made to behave permanently

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No matter
how you go

Jantzen's Florentine Floral Sheath a beauty of the beach in a confined print of Italian derivation, a snug fit of Crinklelastic shirring. A lasting joy because it's Bates Disciplined fabric, the wonder cotton that dries fast and smooth, keeps its brilliant lustrous look always. Coral or Purple, sizes 10 to 18. Matching skirt (not shown), about 8.95; the sheath, about 10.95

DODGE CUSTOM ROYAL LANCER CONVERTIBLE

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CLAIRE MCCARDELL IS THE CHIEF EXPONENT OF THE FRESH, THOROUGHLY AMERICAN LOOK IN FASHIONS

"Now, thanks to Miss Clairol, your hair color can be made-to-order!" says Claire McCardell

"You're different. You're special. No other woman is quite like you!

"So when *you* choose a hair color, how important that it be the *exact* shade you want, the shade most becoming to your hair, your complexion, your very personality!

"It was only recently that I discovered the one hair coloring that can make this promise — the new Miss Clairol Hair Color Bath.

"Whatever your hair color wish, Miss Clairol can give you a truly perfect shade. It may be one of Miss Clairol's twelve glorious colors by itself, such as Topaz, Sun Bronze or Black Velvet. Or an artistic blend — creating the one most flattering color made-to-order *just* for you.

"What is more, Miss Clairol contains very special *conditioning* ingredients, which make your hair softer, more lustrous and manageable.

"Miss Clairol's made-to-order hair color is so breathtaking, and so *certain*, you won't be surprised to hear that America's beauticians prefer it over all other methods. I learned these important facts from my own beautician before *my* made-to-order shade was created. I suggest you ask *your* beautician about today's Miss Clairol, too."

Write for the informative free booklet "The Truth About Hair Coloring" to Dept. A-4, Clairol Incorporated, Stamford, Conn.



BEFORE AND AFTER . . . made-to-order hair color in just minutes!



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Only Miss Clairol® Hair Color Bath® gives you made-to-order hair color

favorite summer fashion

coordinates by Korday

Fun-loving ways to a whole sun-season wardrobe. Galey & Lord's fine combed cotton seersucker, designed with a bright, white touch of knitted trim, styled with Korday's famous flair for shape and active ease. Sizes 10 to 20. Aqua or Pink.







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Please send me Korday Coordinates as follows:

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The essential atomizer—an unbreakable bottle

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DESIGNED BY KAREN STARK

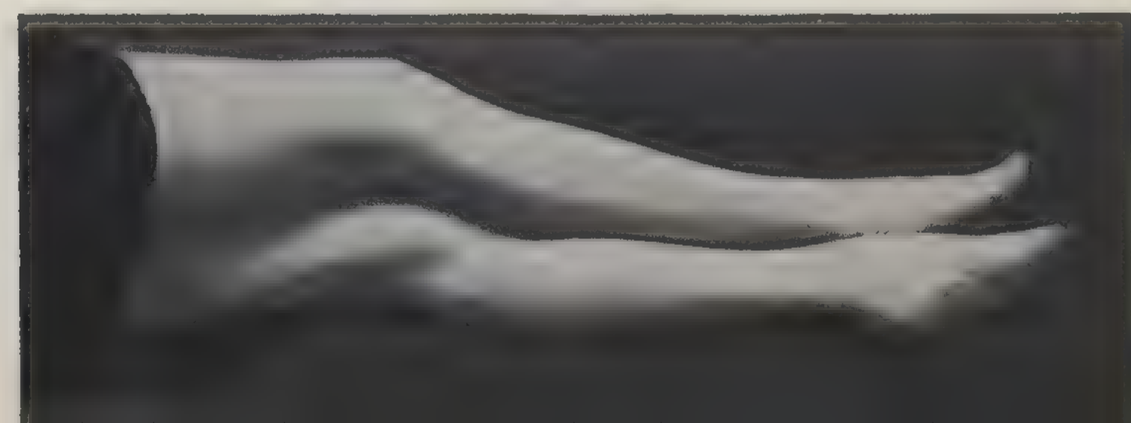
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Wherever you go...you feel all dressed up in

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a town-dark, stem-slim
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Dazzle, the lustrous
wrinkle-resistant broadcloth
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silk surah 27.95
from our sportswear
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Dazzle

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"how do you <u>know</u> it's summer?"

"the summer L'Aiglons are here!"



L'Aiglon

Dacron . . . with permanent pleats. White, pink, blue. 10 to 20. $22.95. At fine stores throughout the U.S. and Canada. For illustrated brochure and name of nearest L'Aiglon store, write Dept. V, L'Aiglon Apparel, Inc., 1350 Broadway, N.Y.



AT BERGDORF GOODMAN • NEW YORK



Announcing the new CORONADO ...finest De Soto ever!

Have you ever dreamed of a car so handsomely crafted, so distinctive in concept and color that it would stand out like a rare jewel? Then here is the car to fulfill your dream... the superlative, new De Soto Coronado.

A glamorous new three-tone color treatment, exciting and exclusive new fabrics created especially for the Coronado. No detail has been spared to bring you a car that is a distinction to own . . . a car to turn heads wherever you drive.

Make a date with your De Soto dealer to see and drive the fabulous Coronado today. Not tomorrow—but today—if you want to be on the top of the list for the car that will make you feel on top of the world. De Soto Division, Chrysler Corporation.

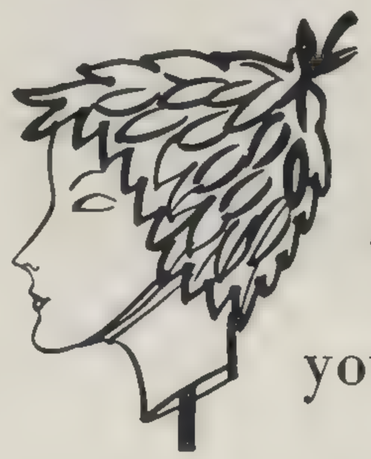
DE SOTO-PLYMOUTH dealers present GROUCHO MARX in "YOU BET YOUR LIFE" on NBC Radio and TV



As coordinated and effective as a really well-dressed woman, the Beach Boutique makes its entrance on the American scene. It all started with color... designers working together to coordinate their swimsuits and swim caps and beach shoes in four striking, high-fashion shades. Then the idea took hold.



Why not a one-stop swim shop where you could find these coordinated fashions and other accessories... a new kind of swim shopping that would enable you to choose everything you need at one time in one wonderful place, with none of the old hit-and-miss matching, the dashing from one department to another. And what a delicious sensation to feel, finally, as beautifully "put together" on the beach as you are in town!











On the following pages we hail the Beach Boutique and all its bright elements... shades of exciting things to come!



The shades: Magentalite, Deep Sapphire, Moss Agate, Sea Amethyst

The suits: Standing: Crescendo 19.95; High Tide 17.95; Moulin Rouge 25.00; On the sands: Court Lady 19.95

The place: the Beach Boutique — time-saving, exciting — in stores across the country.

For name of one nearest you, write: Rose Marie Reid, Dept. VM, Los Angeles 45, California

Color-coordinated for you: Rose Marie Reid swimsuits, Kleinert swim caps and beach bags, Gustave beach shoes — and to glow with them, Charles of the Ritz "Sun Bronze"

SHADES OF THINGS TO COME FROM THE BEACH BOUTIQUE . . .



A dash of color bobbing brightly in the surf . . . a swim cap so eye-catching you'll hate to take it off!
And the famous Kleinert "magic inner rim" keeps your curls perfectly dry. See these caps now . . .
Pearl Cloche (534) 7.00; Gamine (528) 5.00; background, opposite page: Roman Wreath (522) 2.00 . . .
in integrated Beach Boutique colors for all your swim ensembles. Other flattering caps from 89¢.
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Color-coordinated for you: Rose Marie Reid swimsuits, Kleinert swim caps and beach bags

SHADES OF THINGS TO COME FROM THE BEACH BOUTIQUE . . .

Gustave OF THE VIRGIN ISLANDS HANDMADE FOOTWEAR

Bathing shoe revival . . . washable amphibians in the same shades *and* fabrics as your swimsuit!
For a new look, a new kind of color-coordination . . . only two of Gustave's handmade surf and sun flats . . .
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At fine stores; exclusive at A. H. Riise Shop, Charlotte Amalie, Virgin Islands; or write
Gustave of the Virgin Islands, 350 Fifth Avenue, New York 1, N.Y.; St. Thomas Virgin Islands.

Gustave beach shoes—and to glow with them, Charles of the Ritz "Sun Bronze"



SUN BRONZE...the only sun lotion that gives you the moisturizing benefits of Revenescence. Your beauty treatment under the sun... it induces a golden tan, keeps skin soft and dewy. $2 and $3.50 plus tax.

Charles of the Ritz

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also other fine stores

IZOD SPORTSWEAR MADE BY DAVID CRYSTAL
498 SEVENTH AVENUE, NEW YORK 18

sportw

A WILLIAM SIMPSON EVERGLAZE® COTTON

hirl *designed by Jeanne Campbell*

Sportwhirl lets the torso run long on news, then cuffs it lightly at just the right moment! The news flows on into separate skirts, generously box-pleated. This page, the shirtwaist top in black, tangerine, pink, beige, pineapple or avocado, about $8.* The matching skirt about $11.* Opposite, the sleeveless top with white polka dots on black or red grounds; strawberry, mauve or lime dots on white, about $8.* The matching skirt about $10.* Both in William Simpson poplin with spot and crease-resistant "Everglaze" finish. Sizes 8 to 16. At fine stores listed or write Sportwhirl, 498 Seventh Ave., New York 18.



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*SLIGHTLY HIGHER IN THE WEST



The coolest, most impeccable look for summer is Moygashel linen

The world's finest linen in a costume by SPECTATOR, LTD.; scoop-neck, sleeveless sheath sashed in striped silk under a breezy, stripe-lined coat to slip on over everything.

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YOU'LL FIND THIS LINEN AND A WHOLE FAMILY OF MOYGASHELS, BY THE YARD, AT FABRIC COUNTERS IN STORES THAT KNOW FASHION, HAMILTON ADAMS IMPORTS, LTD., 10 EAST 39TH STREET, NEW YORK, N.Y.

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"Set" to go everywhere beautifully!

Munsingwear's dacron/nylon tricot set sees that you are perfectly underlined for every occasion, that you go everywhere beautifully! Both are flounced with permanent pleating and exquisite lace . . . both are knit to give you Munsingwear's 4-Feature Fit in bust, waist, hips and length. Slip, $6.95. Half-Slip, $4.95.



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Naturalizer's pumps that fit every foot

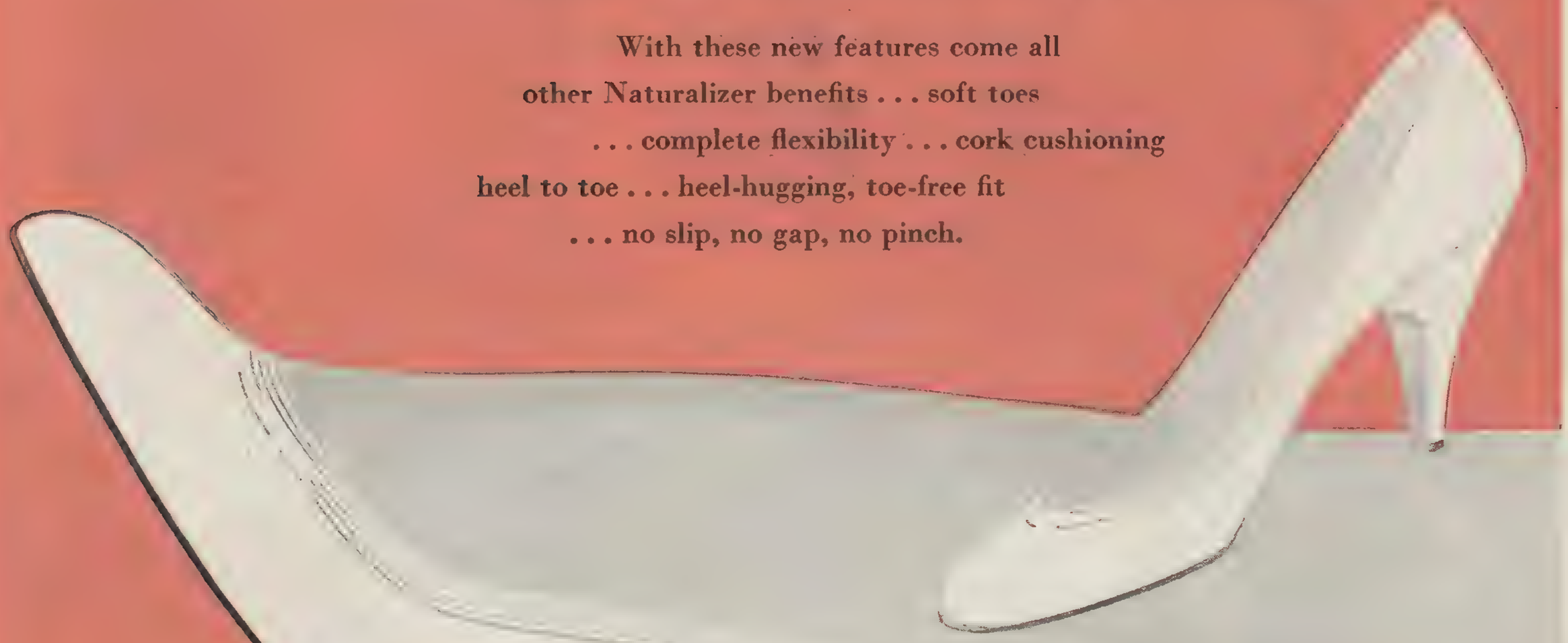
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white cling shells

...new elasticized top-line

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With these new features come all other Naturalizer benefits . . . soft toes . . . complete flexibility . . . cork cushioning heel to toe . . . heel-hugging, toe-free fit . . . no slip, no gap, no pinch.



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no slip, no gap, no pinch



complete flexibility



soft toes

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gave you

seamless

legs

Hanes

gives you

seamless

stockings

KORET OF CALIFORNIA



STEPHANIE KORET

the proudest word for mink: emba*

EMBA* is recognized everywhere as the royal-family name of the world's finest mutation mink. A pride among the proud is the subtle-toned natural brown mutation shown opposite in a night-and-day coat that embodies a fashionable's dream of luxury. The magnificent mutation pictured is trade marked with its own distinctive brand, EMBA Autumn Haze* – three words to have on the tip of your tongue when you want to make this calibre of mutation mink your own.

Sole rivals to the richness of EMBA Autumn Haze*, the five other beauties in the same royal family of mutation mink:
EMBA Argenta*, the natural grey; EMBA Desert Gold*, the light brown;
EMBA Jasmine*, the natural white; EMBA Cerulean*, the natural blue;
EMBA Lutetia*, the natural gunmetal mutation mink.

Each of the superb six is scientifically bred to meet strict standards of excellence. The EMBA* trade mark means that the mutation mink bearing it has been judged by finicky experts and found wonderful on all counts—consistent colour, density of fur, supple body, silken texture. That is why those who are looking for mutation mink at its best say to their furriers—"Show me nothing but EMBA*."

*TM Mutation Mink Breeders Association



That refreshing flavor in the

Nature's most refreshing flavor
in fashion accessories, too...inspired by canned Pineapple
Slices • Chunks • Tidbits • Crushed • Juice



new fashions is . . . PINEAPPLE the COLOUR

Everywhere this Spring you'll see

the golden glamour of Pineapple canned tropic-fresh

...in shades from palest Pineapple to the

deep golden. Now this refreshing colour delights

the eye in fashions and accessories...

just as the flavor of the fruit delights your taste

at mealtime! For a meal or a wardrobe

...you'll always find quick inspiration in Pineapple

canned tropic-fresh. Keep your

"Pineapple Shelf" well-stocked. Reach often

for the golden-bright look—the marvelous taste—

of Nature's most refreshing flavor!

Pineapple Growers Association, *San Francisco*

GOWN BY CEIL CHAPMAN FOR BERGDORF GOODMAN

There's a new yardstick for



Bound for wherever there's sun and fun
. . . new, born-for-summer wools!

Are they light?
Have you ever worn a shadow?

Are they cool?
They're open to every breeze!

And oh, the new elegance they bring to summer. The way they travel free of care.

You'll whirl from country to city in frothy wool dresses that never go limp . . . thanks to wool's *stand-up* vitality.

You'll play in tissue-wool pants and skirts . . . slimmer of line, because wool molds more sleekly to your figure. And in action you'll never have that clammy feeling. Wool lets your body breathe!

Yes, for combining comfort with chic
. . . summer's last word is wool!

So sheer it drifts on the summer air . . . this gossamer wool knit is the newest way to keep cool. Designed by Jenkins of Paris, it will take you smartly from country byways to a cosmopolitan city cafe. No sag . . . no mussed look . . . always fresh.

Would you like to know where to buy these new summer wool fashions? For nearest store, write to Dept. A-5, WOOL, 420 Lexington Avenue, New York 17, N. Y., or phone PLaza 7-5092.

PHOTOGRAPHED AT SEA ISLAND, GEORGIA



News on the links . . . the trimmer look of sheer wool . . . the freer action you enjoy because wool *gives* with your every move. Golfers love Tina Leser's pure wool Tee Pants with panel skirt to button on after the game.

vacation clothes



The romantic filminess of wool voile is shown in this Grecian-draped evening gown by David Levine. Its soft grace won't wilt even after an evening of dancing. Wool's live elasticity makes it virtually uncrushable.



Popcorn knit play ensemble by Stephanie Koret shows how wool brings a new practical elegance to sports clothes. You'll love the softer, more luxurious caress of wool...its wonderful free-action comfort.

Beauty after a swim . . . Isabel Dobson's wool jersey suit with hooded jacket. Only wool looks so sleek when wet. And wool prevents that chilled feeling after a dip.



The sky's the limit on wearing this wool twill travel coat by Ben Zuckerman. Perfect for every clime . . . wool adjusts to temperature changes, just like your own skin.

nothing measures up to Wool

From Oldsmobile . . . pioneer in hardtop

styling . . . comes the first completely new

body style since the Holiday coupé. A hardtop

with four doors . . . the glamorous *Holiday Sedan* . . .

presenting a daring, different combination of

Holiday grace with four-door convenience and

space! Fresh as a sunrise . . . exclusive as

the newest Paris creation . . . yet so completely

sensible! Make a point to see and drive

this Oldsmobile original . . . soon!



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Bernhard Altmann

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A WAY OF LIFE

Modern setting . . . Supple line



Photographed at Hotel Pierre

Air-conditioned in the city or breeze-conditioned in the country, enjoy summer in a cardigan costume with dual purpose. Doeskin flannel skirt matched in pineapple, pink, light blue, aqua, French blue, taffy.

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Julius Garfinckel, Washington, D. C.
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In Pineapple Yellow:
a refreshing
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of gowns,
negligees,
bed jackets,
slips,
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at very
appealing
prices.
Of cool,
petal smooth
self-pressing
nylon tricot.
Elegantly
represented
here by the
adorable
forerunner
of all short
shorties in
fascinating
permanent
pleats and
French lace.

#1-9-89 at $29.95
Small and Medium

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MARK SHAW

Pineapple

by Mary Grey

Radiant, sun-kissed new color in nylons to wear with
Pineapple and all this year's yellows, for a golden glow
head to toe! In the best-fitting stockings yet,
Mary Grey's soft, sheer stretch MINI-LONS, made of
Deering Milliken's wondrous new Agilon* stretch nylon.



*Trade Mark

© 1955-MARY GREY HOSIERY MILLS, BRISTOL, VIRGINIA



SUNSHINE SELECTIONS

The mood and colors of carefree summer days...yours to brighten every ensemble with one of Burmel's most exciting collections of beautifully hand crafted kerchiefs. Cool cottons, lovely linens, superb Swiss embroideries ...you'll see and want them all at your nearest fine store. 50c to $2.00, be sure to look for the Burmel label.

beautiful *Burmel* handkerchiefs

BURMEL HANDKERCHIEF CORP., 385 Fifth Ave., New York, N. Y.

On Mrs. Exeter's list





DRAWINGS BY DAGMAR

Something that Mrs. Exeter keeps a summer eye out for: a costume involving coat or jacket over a sheath dress. "I like the cool ease of a sleeveless sheath underneath, though I don't think I'll be taking off the coat (they're part of the look—like suit jackets)." *Above:* Mrs. Exeter's tunic costume—a seven-eighths coat over a sleeveless sheath. This Sunday lunch costume—white silk shantung dotted and rimmed with bright blue. By Countess Alexander in sizes 10 to 16, $185. Bergdorf Goodman; Montaldo's. *At left:* Black silk shantung costume with white polka dots. The princesse cut sheath has a velvet touch at the neck. By Myron Herbert, in sizes 10 to 18. $110. At Rosette Pennington; Montaldo's.


IT'S THE SHAPE THAT'S NEW
The long-stemmed
Paris look
for Full Figures . . .
SURPRISE BRA'S*
Frenchee
dress by TALMACK
*Designed expressly for the fashion-minded Full Figured woman by America's first and foremost Full Figure bra specialists . . . .
Surprise Bra
B, C, and D cups
sizes 32 to 42
WHITE EMBROIDERED COTTON ... $8.50
Also in white or black nylon lace ... $10
ABRAHAM & STRAUS, Brooklyn, N. Y. • BLACKTONS FIFTH AVENUE, New York • CROWLEY, MILNER & COMPANY, Detroit • THE WM. TAYLOR SON & CO., Cleveland
At these and other fine stores throughout the country or write: SURPRISE BRASSIERE CO. INC., 102 Madison Avenue, New York 16, N. Y.



SHEER SORCERY

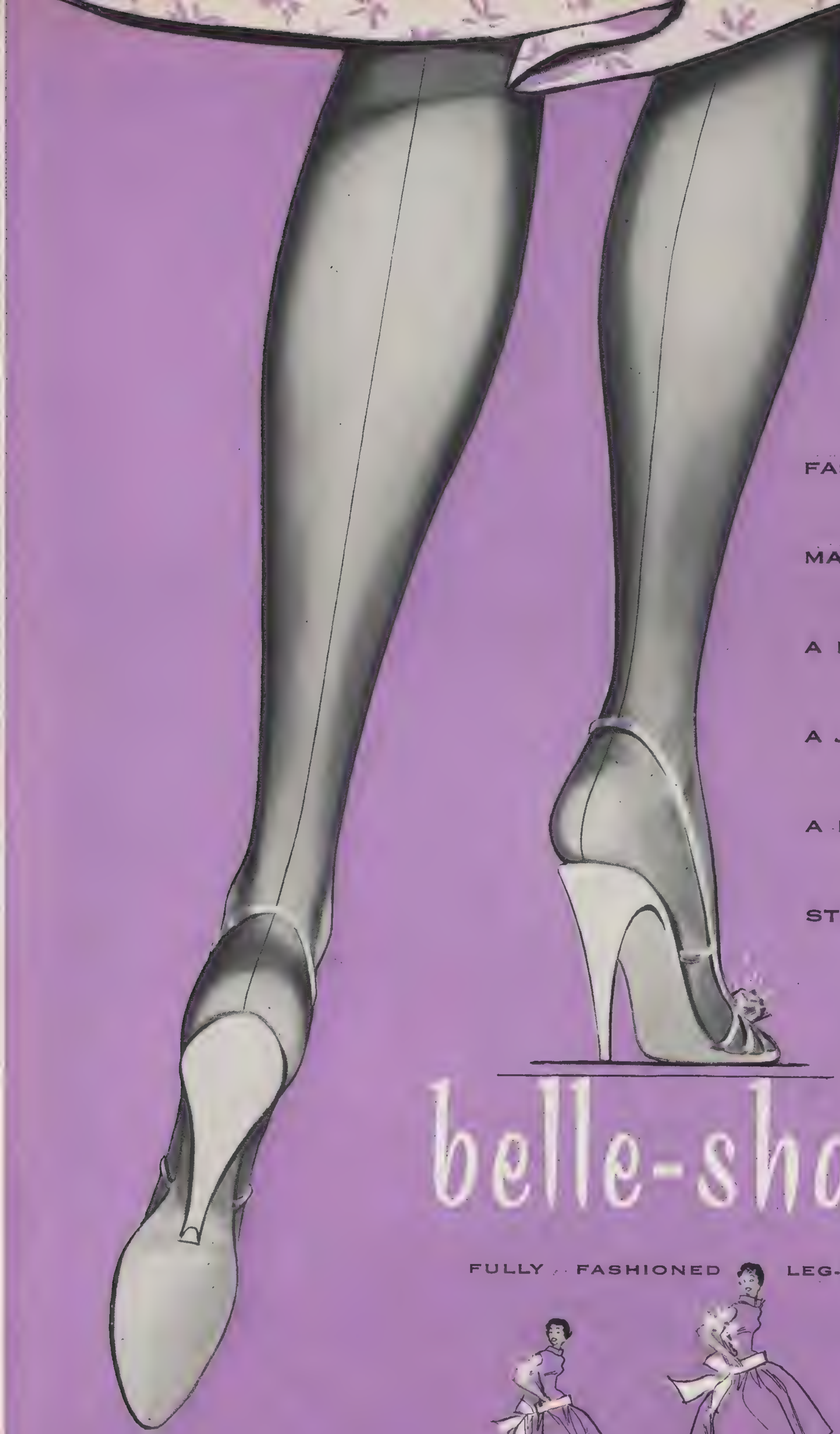
Adele Simpson tops fashion's long torso with a whisper of transparency. Bewitching, the way Galey & Lord's sheer cotton clings to every curve, billows into new shapeliness at the skirt.

Galey & Lord

Bur Mil QUALITY

1407 BROADWAY, NEW YORK 18, N. Y.

A MEMBER OF Burlington INDUSTRIES



FASHION IS

MANY LITTLE THINGS...

A FLOWER...

A JEWEL...

A FINE

STRAIGHT SEAM

belle-sharmeer

FULLY FASHIONED LEG-SIZE STOCKINGS*



BREV
(purple edge)
for slender
or small legs.
Sizes 8 to 10½

MODITE
(green edge)
for average
size legs.
Sizes 8½ to 11

DUCHESS
(red edge)
for tall,
larger legs.
Sizes 9½ to 11½

*T-M W.K.M.

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Fashion's newest look... achieved, for every figure, with this entirely new concept of strapless bra design that supports from *beneath* with Bali's new lighter-than-air wire. All of pre-shrunk Dacron elastic and nylon lace, in white or black. A, B, C cups. The Bali-"hi" bandeau, with detachable straps, 6.00. The longline, 10.00. The long-torso, with garters, 15.00. At all fine stores, or for nearest store, write Bali Brassiere Co., Inc., 393 Fifth Ave., N. Y. 16.

Enka

rayon...basic ingredient

of luscious summer fare:

Kasper's collection in pineapple tones.

Chef d'oeuvre– this tucked

and pleated dress in sheer crepe* woven

with Enka rayon that molds

and moves so beautifully



Lord & Taylor, New York • Frost Bros., San Antonio I. Magnin, California-Seattle • See page following for additional stores

*ENKA RAYON COMBINED WITH ACETATE

American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.

Enka

...rayon of fashion–

makes this lush yellow and green printed sheer zephyr light–deliciously cool –enormously flattering. And Enka is so versatile...



MARK SHAW

Lord & Taylor, New York • Dayton Co., Minneapolis • Thalhimers, Richmond, Va. and Winston-Salem, N.C. • Turn back one page for additional stores



case in point:

Kasper's ensemble.

The bantam-

weight-knit* coat lined with the

lovely sheer of the dress–

a dream

sequence

woven with Enka rayon

*ENKA RAYON AND COTTON

American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.

Helena Rubinstein's

Torero Pink



New lipstick color for the daring!

OLÉ! Bravo! for TORERO PINK—the new lipstick color that throws all caution to the winds! An exciting blaze-of-pink, it gives the provocative curves of your lips reckless brilliance, luscious softness . . . a new and devastating effect!

Helena Rubinstein plucked the color right from the bullfight ring. From the Torero's* pink cape, blazing in the sunlight . . . inviting danger . . . holding all eyes. Yes, TORERO PINK captures all emotion and excitement.

Only that world-famous beauty expert, Helena Rubinstein, could create a lipstick so vibrant . . . and so creamy soft as well. A new process (her secret) gives this unique lipstick a new color brilliance that never fades, amazingly combined with beauty-cream ingredients that smooth but *never* dry your lips.

Truly a lipstick for *aficionados*, you'll find TORERO PINK beautifully cased. Also harmonizing liquid rouge . . . now, everywhere. Torero Pink Lipstick, 1.10. Harmonizing Liquid Rouge, 1.00. Prices plus tax.

*TORERO—*the authentic Spanish word for a bullfighter.*



PHOTOGRAPHS TAKEN IN THE PLAZA DE TOROS, BILBAO, SPAIN

©1955 Helena Rubinstein, Inc., 655 Fifth Avenue, New York 22.





© Cole of California 1955

exciting



a. The crowd gasps when you bare yourself to danger in the slim Toreador shorts suit—bravely braided and slashed right and left with real pockets. Rosenstein Lastex. $19.95.

b. You're ready to make a killing in the braided maillot . . . bull-black notched with maddening red. Superb, supple, skin-tight Lastex woven by Hafner especially for Cole. $17.95.

is the word for the Spanish swimsuits by **Cole** of California

For those who care enough to look their best...



Dusharme imparts a whisper softness, a willing obedience to the hair . . . crowns every coiffure with the loveliness of the loved. Little wonder that professional hair stylists use it and recommend it for home use between shampoos. Dusharme is the lanolin hair creme that ... discolor the hair . . . the Pearl of Hair Cremes for those who care enough ...

Dusharme

MINNEAPOIS 15, MINNESOTA

Grab Bag!







For you . . . with the glamorous air
and a practical flair, a new . . . new
combination billfold-purse of
glove-soft leather to go anywhere,
as a handbag or in a handbag. A
special jeweled one for dressy affairs.
An inspired gift for mother,
graduates, weddings.

Kressline

PALES — delicate and icy — Pink, Blue, Yellow, Lavender, Sand, and White. **$5*.**
INTENSE — colors for accent — Red, Jade, Tangerine, Buttercup, Pink, and Blue. **$5*.**

Fabulously jeweled, silk-lined, in Pale Pink, Blue, White, also Black. **$12.50*.** *plus 10% tax.

Dresses by Pat Premo.

by Enger-Kress West Bend, Wisconsin

BONWIT TELLER, *New York, Chicago* . . . I. MAGNIN, *San Francisco, Los Angeles*
GARFINCKEL, *Washington D. C.* . . . NEIMAN MARCUS, *Dallas*

and fine stores everywhere.

faerie

How dreamy! "Faerie Tales" . . . delectable new summer sleep gowns . . . in the airiest, fairiest fabrics . . . the fluffiest, prettiest styles. This style C938—cool cotton plissé with dainty floral wreaths embroidered on sheer nylon. Softly shirred nylon net overlay on the bodice and hem ruffle. Sizes 32-38, pink and blue, $6.95. Look for other pretty styles in cotton batiste, dacron/cotton, and nylon . . . at better stores everywhere.

Fairy Silk Mills, Inc., Shillington, Pa. • 385 Fifth Ave., N.Y.



Now! Waterproof make-up...with



Now you can swim or swelter—and your make-up stays perfect! Just do this...



Smooth Helena Rubinstein's *Silk-Tone Foundation* evenly over entire face with up-and-out strokes. Apply *Silk-Tone Rouge* in a 3-dot triangle, as above; blend upward and outward. Then use *Eye Shadow Stick*.



Now, waterproof *the* COET *way!* Moisten a COET, quilted cotton square, in cold water, press dry. Pat over entire face. Don't be timid! Damp COETS won't streak your make-up—*they set it*, smoothly, evenly.



Press—don't rub—*Silk-Screen Face Powder* on face and throat with a soft COET. Repeat three times, dust away excess with a fresh COET. COETS are much better than ordinary cotton because they don't "fuzz"!

Coets
Quilted Cotton Squares

and Helena Rubinstein®

Helena Rubinstein and Coets!





Etch brows in short, feathery strokes with *Everpoint Eye Pencil.* Brush Helena Rubinstein's *Waterproof Mascara* on upper lashes. (This mascara won't smudge, smear or streak . . . lashes look thicker, lovelier!)



Now, set the waterproof! Moisten a COET and press all over *face and eye area.* (COETS won't wad up when wet—handier than *plain* cotton.) Last, apply creamy *Stay-Long Lipstick* as usual and blot with a damp COET.



See! Thanks to Helena Rubinstein and COETS, your make-up is completely waterproof—all set for a dunking or a downpour! And it's the freshest, smoothest, most *natural-looking* make-up ever to face summer!

cosmetics go together!



Box of 40 — 23¢
Box of 80 — 43¢

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

ARKANSAS

HOT SPRINGS NATIONAL PARK

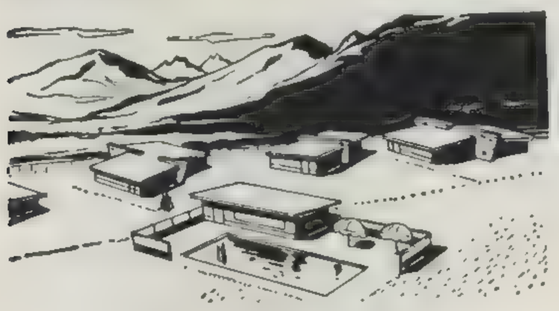


Arlington Hotel & Baths

Relax and rejuvenate at America's most popular Spa! Complete bath house in the hotel, treating arthritis, high blood pressure, and for reconditioning. Good golf, forest bridle trails, lake and stream fishing, zestful climate. Cuisine for epicures. Direct air and Pullman Service. On U. S. 70. For folder and reservations, address R. E. McEachin, General Manager.

COLORADO

ESTES PARK



Amani Mgeni Uwanda

The West's most distinctive and extraordinary, America's finest and newest—Amani Mgeni Uwanda (Harmony Guest Ranch). Nestled in Colorado Rockies at Rocky Mountain National Park. The ultimate in Western Hospitality, luxurious comfort, facilities. Superb cuisine, heated pool, private stables, child supervisor, 9-hole golf course, lodge or Basha accommodations. Write Dept. E, Scott W. Hayes, for color brochure.

GRANBY



C Lazy U Ranch

June is a perfect month at the finest ranch in Colorado. Month of wildflowers, height of cattle ranch activity, mountain fishing at its best. Luxurious guest buildings with private tiled baths. Food so delicious every meal an event. Complete supervision of children. Lower rates until June 25. Write or call C Lazy U Ranch, Granby, Colorado.

GRANT, PARK COUNTY

Tumbling River Ranch. Pine-scented breezes & a tumbling trout stream whisper Welcome at this luxurious dude ranch in the snow-capped Rockies.

CONNECTICUT

MIDDLEFIELD 10



Happy Acres

On Lake Beseck. Recommended by Duncan Hines. Enjoy an exciting vacation with every sport and recreation. Lake, swimming pool, orchestra. Pool parties, beach parties, unique day and night programs for everyone. Grill barbecues, coffee in bed—b'kfast till eleven. 100 new bath studios for young couples and singles. Write or Phone DIAMOND 6-7777, Middlefield 10, Conn.

Summer Empire-style—seeing New York State

Summer visitors to New York City might pay themselves a bonus this year: an extra week to explore some of the countryside that lies beyond the Yankee Stadium. This is one case where "just jump in the car and go" is realistic advice: you *can* count on a good hotel at almost every turning, some water to swim in at nearly every point, and something interesting always nearby in the way of scenery or history—you'll soon discover that what's now the Empire State was once the western frontier of the Colonies.

Using the Hudson River as a guide rail is one good way to get going. Besides West Point, there's the Storm King Highway itself, a road with as much grandeur as any in the East, and the charming prospect of Saratoga. The Grand Union Hotel, alas, has been auctioned off lock, stock, and baroque mirror; but the racing still has style and the Spa waters are as healthful as ever. And you can push on to Lake George or Lake Champlain to put a finishing touch to your sun tan.

Another good destination to head for in New York State: Cooperstown, in the heart of the Leatherstocking country of James Fenimore Cooper's novels. The National Baseball Museum is there; and the Farmer's Museum, featuring the Cardiff Giant, New York State's most famous hoax; and at Fenimore House, there's one of the most important collections of American folk art to be seen anywhere in the country. From here, you're a pleasant drive away from the Finger Lakes region. Although their Indian names are unpronounceable, the swimming and sailing they provide is plainly excellent—but take a day off to visit the vineyards roundabout. This is New York's wine country; and tours include samples.

Final thought on New York State vacationing (a glance at a guidebook will give you hundreds more): Niagara Falls—all lampoons aside, still a sight and sound to take your breath away. If you've never watched the waters of Lakes Huron, Superior, Michigan, and Erie converge into furious rapids and go smashing into Niagara Gorge—*that* majestic bit of nature will never be corny; don't miss it.

CONNECTICUT

GREENWICH

The Homestead. A beautiful small Colonial Inn with every facility for a perfect New England vacation. 28 miles from N.Y.C. Tel. 8-7500.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E. P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

MAINE

BETHEL

Bethel Inn. In Maine foothills of White Mts. Golf, shuffleboard, tennis, putting, bathing, boating. Open June-Oct. Amer. Plan. Peter Schutt, Mgr.

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MAINE

BELGRADE LAKES



The Belgrade Hotel & Cottages

Maine's outstanding lake resort. Warm days, cool nights. Modern hotel & cottages. 500 acres. Pvt. golf course, mile-long shore front, swimming, tennis, boating, best bass fishing, dancing, movies, games. Delicious "Down-East" meals, cookouts, cocktail lounge. Rooms $5-$11 a day per person. Meals at "down to earth" prices. A.P. available by the wk. Send for illustrated folder or reservations. C. W. Ricker, Manager.

MAINE

CAMDEN

Whitehall Inn. Distinctive inn in seascoast village. Golf, Boating. Active summer community. Rec. by Duncan Hines. June 18-Oct. 12.

GREENVILLE JUNCTION

Squaw Mountain Inn. A beautiful estate on Moosehead Lake. Pvt. golf course. All water sports. June into Sept. No Hay Fever. Excellent food.

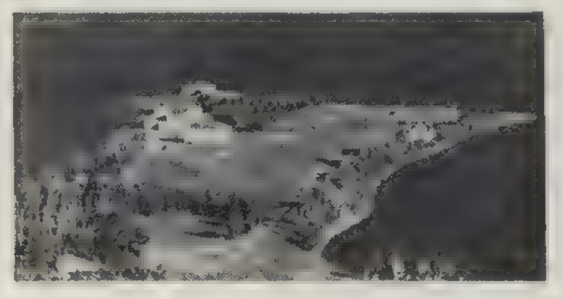
ISLE AU HAUT

Point Lookout Club. With cottages; ideally situated on a beautiful island in Penobscot Bay. Address inquiry P.O. Box 1422, Boston 4, Mass.

KENNEBUNKPORT

The Colony. Right on ocean, pvt. beach. Recreation program, bar, lobster on every menu. Near 2 golf courses, tennis, fishing & churches. Box 566D.

KINEO



The Mount Kineo

Maine's newest, most complete Resort Hotel. On beautiful Moosehead Lake. Secluded as the big Maine woods, yet as nicely appointed as the finest home. Championship swimming pool, golf, tennis, fabulous fishing. Excellent food, cocktail lounge, friendly social life, pollen-free air. Also cottages. Late June to Sept. 8. Kineo, Maine.

OGUNQUIT

Ogunquit. Famous summer vacation center. Smooth, uncrowded beaches, numerous activities. For folder write Publicity Bureau, Ogunquit 14, Maine.

OGUNQUIT



Sparhawk Hall

At the salt water's edge. Everything for a happy, refreshing vacation! Surf bathing, golf, tennis, fishing for the energetic . . . relaxation on our spacious sun deck, a varied social program, excellent meals, a friendly atmosphere. Open June 27. For color folder, reservations write Mrs. John T. Kennedy, President; Carl G. Sherman, Mgr.

ROCKWOOD (MOOSEHEAD LAKE)

The Birches. Distinctive cabin resort. Luxurious comfort in primitive setting. Sports, social activities, famous cuisine. Owner Oz Fahey, Tel. 2151.

YORK HARBOR

The Marshall House—The Emerson. Outstanding seacoast hotels. All Sports. Beach Club buffets, clambakes. Nightly entertainment. Superb food.

MASSACHUSETTS

ANNISQUAM (GLOUCESTER)

Annisquam Inn. Small, gracious. Glorious view, pvt. sandy beach, boat trips, fishing, artist colonies. Mid-June—mid-Sept. From $56 a week A. P.

CHATHAM

Chatham Bars Inn & Cottages, Cape Cod, overlooking ocean. Private beach, golf, tennis, cocktails. Early June to late September. Amer. Plan.

EAST NORTHFIELD

The Northfield. Your favorite sport on our 250 acre estate. Perfect comfort, good food, informal social program. Open all year. Picture folder.

MASSACHUSETTS

MARTHA'S VINEYARD



Harborside Inn

Old New England mood is combined with modern convenience at Inn and famous Captain's Houses on picturesque Martha's Vineyard Island. Enjoy sailboat fleet, deep sea fishing, all other sports. Modern Boathouse Bar, breathtaking Seaside Gardens, bright, well-appointed rooms. Terrace Dining Room is Island's favorite for superlative food. Write for Color Booklet V 1, Harborside Inn, Edgartown, Mass.

NANTUCKET ISLAND

Harbor House. Honeymoon package June 10 to July 15th. Special rates including plane service. Telephone New York JUdson 6-5500.

Nantucket Island. Romantic, picturesque. Swimming-water av. 72°. Sports, relaxation. For free folder write Information Service, Nantucket 5.

The White Elephant Hotel and Cottages —directly on the harbor—fine food—relaxed gracious living—Owner-mng.—Tel. Nantucket 640.

OSTERVILLE 9 (CAPE COD)

East Bay Lodge. Restful surroundings. Fun and companionship with congenial families. All sports. $12 up daily inc. excellent meals. Lounge. Folder.

SWAMPSCOTT

New Ocean House—on the picturesque North Shore. Seashore and country environment. Open May to Nov. Booklet. Clement Kennedy, Pres.

NEVADA

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Glenbrook Inn & Ranch. Our own golf course, horses, tennis, sand beach, rodeos. One hour from Reno. Amer. Plan May-Oct. Glenbrook, Nev.

NEW HAMPSHIRE

CENTER HARBOR

The Garnet Inn—Lake Winnipesaukee. Informal vacation hotel. Summer activities. Dining Room, Cocktail Lounge. J. V. Pearce, Mgr.

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Whitneys'. A charming Inn of comfort and good cheer. Private swimming pond. Sports, rest, good food. Folder. H. K. Whitney.

SUGAR HILL 18 (WHITE MTS.)



Sunset Hill House

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NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. At the edge of the sand & sea. Ocean-front sundecks, porches, solaria. Evening entertainment. Fresh and salt water baths.

PRINCETON

Princeton Inn. Charming inn with Early-American atmosphere. Inviting accommodations, delicious food. 100 rooms. Adjoining Princeton campus.

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The Monmouth Hotel. A famous hotel in a famous resort 50 miles from New York. Ocean Front. Private Beach. Open June 23. James J. Farrell, Mgr.

SPRING LAKE BEACH

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NEW YORK

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The Goshen Inn. Resort and historic village. 50 miles from N.Y.C. Old English inn, fireplaces, rest, and good food. Tel. 322. Neithold Bros., Mgt.

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Bevan Hotel. Right on Long Island Sound. 19 miles from Times Square. 67th year. Beach and outdoor sports. Open all year. LA 2-0603.

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The Barbizon

New York's most exclusive hotel for young women is the favorite residence for young women with good backgrounds who are determined to achieve success in New York. Numerous intellectual and recreational facilities in addition to a fashionable address. From $3.75 daily. Weekly on application. Write for booklet T, The Barbizon, Lexington Ave. at 63rd St., N. Y.

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PENNSYLVANIA

EAGLES MERE



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ECHO LAKE (POCONO MTNS.)



The Club, Vacation Valley

Poconos 700 acre informal Honeymoon-Holiday Resort. Deluxe private cabins or rustic cottage rooms. Meals, Orchestra in $100,000 Club. White Sand beach, Boats, Canoes, Water Skiing, Tandem bikes, Riding, Tennis. Good 9-hole Golf Course. Late Sleepers' Breakfast Bar. $59-89 weekly per person. Discount rates NOW thru early July. Write for Vacation Booklet or Honeymoon Brochure: Vacation Valley, Echo Lake 8, Pa.

PENNSYLVANIA

HERSHEY

Hotel Hershey and Cottages. One of America's finest. Delightful Living. Open year 'round. Hershey, Pa. Joseph Gassler, Managing Director.

SHAWNEE-ON-DELAWARE



Shawnee Inn

Outstanding for comfort, relaxation and colorful, congenial atmosphere, Shawnee is called "one of the East's truly fine resorts". The world-renowned golf course, like all Shawnee sport and game facilities, is designed for pure pleasure. Supervised children's activities, unexcelled food and service make a Shawnee vacation unforgettable. N. Y. Office: JUdson 6-5500. In Phila. phone PEnnypacker 5-0608.

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Skytop Club

Golf on a thrilling 18-hole course, "High in the Poconos." Excellent riding over 5500 acre estate. Tennis, bicycling, lawn bowling. Miles of private trout streams. Scenic environment invites relaxation. Indoor games, dancing, movies. Long celebrated for superb cuisine. Only three hours from N.Y. or Phila. Write for Honeymoon booklet, Skytop Club, Box 21, Skytop, Pa.

VERMONT

STOWE (MT. MANSFIELD)



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Gracious vacation living in a splendrous mountain setting. Private heated swimming pool, tennis, fishing, Morgan horse riding. Golf nearby. Modern spacious rooms. Renowned European cuisine, Epicurean wine cellar. Cocktail lounge, game rooms. Aerial Chair Lifts or Auto Toll Road to 4393-ft. summit. Write for folder or phone Stowe 6-3311. Unit of Mt. Mansfield Co., Inc.

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VIRGINIA

VIRGINIA BEACH



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A complete domain of pleasure in the summer with gay Beach and Cabana Club for the enjoyment of surf, beach, al fresco dining, tea and starlight dancing. Yacht and Country Club for golfing, sailing, water skiing and fishing. Indoor and outdoor pool, saddle club, tennis courts. A resort club under the direction of Sidney Banks.

VIRGINIA BEACH

Princess Anne Hotel (Box 17). Largest ocean-front hotel. All activities. European & American plans. Air-conditioned rooms optional.

VIRGINIA

HOT SPRINGS

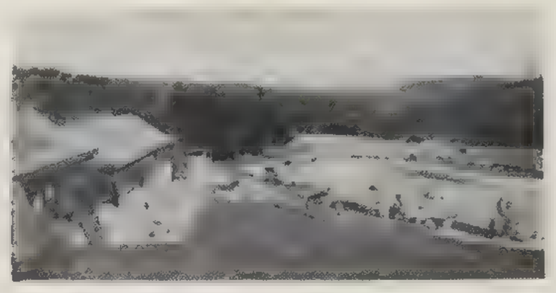


The Homestead

On its own fabulous 17,000-acre estate in the Virginia Alleghanies, The Homestead offers a kind of vacation different from anything else in the world. Service is superb. Top-notch facilities for golf, tennis, swimming, riding, skeet and other sports, all in lovely mountain scenery. A new outdoor pool and supervised playground make family vacations here more enjoyable than ever. Write The Homestead, Hot Springs, Virginia.

CANADA

MONT GABRIEL, P.Q.



Mont Gabriel Club

The incomparable 1200-acre mountain-top resort —in the heart of the Laurentians—offering every facility for a happy holiday. Beautifully appointed rooms with fireplaces and private baths in Main Club, also cottage accommodations. Exceptional French-Canadian cuisine. Illustrated folder. Situated 40 miles north of Montreal—2 miles before Ste. Adele.

MONT TREMBLANT, P.Q.



Mont Tremblant Lodge

This famed French Canadian village-resort is a storybook vacationland. 6000 acres in the scenic Laurentians on a sparkling 10 mile lake. Swim, sail, ride, golf. All weather tennis courts. Dancing, cocktails, superb cuisine. Supervised play for children. Moderate summer rates. 90 miles from Montreal. Reservations: Mrs. J. B. Ryan, Mont Tremblant Station, P.Q., Canada.

MURRAY BAY, QUEBEC



The Manoir Richelieu and Cottages

In the scenic, pine-scented, pollen-free Laurentians, overlooking the St. Lawrence. 18 holes of golf, heated salt water pool and beach, tennis, riding, fishing in stocked lakes. Casino for dancing. Served by Saguenay steamers, by rail or modern highway. Lewis P. Beers, Mgr., Dept. V, Murray Bay, P.Q., Canada, Travel Agents or Canada Steamship Lines offices.

CUBA

HAVANA

Hotel Vedado, Havana's newest city Resort Hotel. Swimming pool and completely air conditioned. Color brochure and rates sent upon request.

THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in warm hospitality, good food and pleasant atmosphere.

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loved so dearly—

American Golfers and A. G. Casuals

Here for your summertime delight are more of those lovable classics so important in every woman's summer wardrobe.

(left) Flattering halter top sunback—in a fine cotton printed with alphabet medallions; its elastic-shirred back assuring snug comfortable fit. Red, slate, antique gold, olive and black. Sizes 10 to 18—about $14.95

(above) Golfing spectator in white crease-resistant Royal Tee rayon linen, embroidered black with red; navy with red; grey with copen; brown with gold. Unconditionally washable. Sizes 10 to 20; about $16.95

(right) Button fronter, in Galey and Lord's **NO IRON** textured Shagbark, a dramatic cotton plaid of black and white with red, navy or brown. Sizes 10 to 22. About $14.95

All prices slightly higher in the West. Sold by good stores everywhere and made by Straus, Royer and Strass, Inc., Baltimore, Md.

America on the move in fabrics with

Celanese*

CELAPERM* *the acetate yarn with "sealed-in" color*



AMERICANS ON THE GO want clothes without complications. Most reassuring news in swim clothes is an acetate fiber called Celaperm. Every bit of brilliant, glowing Celaperm color is actually sealed inside this yarn. It cannot wash away. Cannot run. Cannot streak into any other color. Cannot even fade from perspiration. Here Celaperm is combined with cotton-wrapped Lastex® to make one of the brightest plaids of the season. You will be seeing more and more of it everywhere, tagged "America on the Move in Celaperm." *Reg. U. S. Pat. Off.

CATALINA designs the suit in a plaid of Celaperm and cotton-wrapped Lastex® and lines it with soft Celanese acetate jersey. It comes in Royal Stuart tartan (shown), or Black Watch (green and deep blue). Sizes 32 to 38. About $16, at Best & Co., New York; Filene's, Boston; Burdine's, Inc., Miami; The H & S Pogue Co., Cincinnati; The May Co., Denver; The Emporium, San Francisco. More stores on page 178.

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This beauty—in a nubby Celanese

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A FILCOL DESIGN THAT IS ALL WOMAN, ALL FLATTERY. FLAME OR BLACK, AT B. ALTMAN & CO., N. Y.; I. MAGNIN, CALIFORNIA AND SEATTLE.



Three gay washables. Left, the *La Paz*, quilted cotton with rickrack trim. Center, the *Havana*, in star-studded denim. Right, the *Guadaloupe*, denim trimmed in lace.

GOOD FOOTING

anywhere there's fun

Ripon steps into the playtime scene with a gay array of new casuals, made to fit as beautifully in your budget as they do on your toes. New fabrics, new colors, a style for your every change of pace. And what a practical starting point: they begin at $1.95. When you step out to look them over, don't overlook *His* and *Theirs*... good footing is a family affair with Ripons! At better stores everywhere.

Ripon Knitting Works, Ripon, Wisconsin
In Canada: Forest City Knitting Company, London, Ont.

Ripon®

funtime footwear

Clever Shipmates: one side pattern, one side plain. *Rivieras*, in topsail cloth, offer new SqueeGee sole.



New terry slip-ons include flat sole models like the *Cuzco*, left, wedge-heel styles like the *Casablanca*. ©R.K.W.



You'll love Gantner's exclusive Water-Knits* for their supple beauty, their fluid fit, their feather-light comfort. Here is sun and water practicality, beauty and originality, each in a lovely range of colors.

All suits may be worn strapless. Miss America $17.95. Wonderfit Print $25.95. Leotard $16.95.

Gantner of California

At: Bonwit Teller, all stores
John Wanamaker, Philadelphia
The J. L. Hudson Company, Detroit
Carson Pirie Scott, Chicago
I. Magnin & Co., West Coast
and other fine stores throughout the nation

For store nearest you write GANTNER of California, Dept. V-M, 1453 Mission Street, San Francisco *TM



MISS AMERICA



WONDERFIT PRINT



LEOTARD



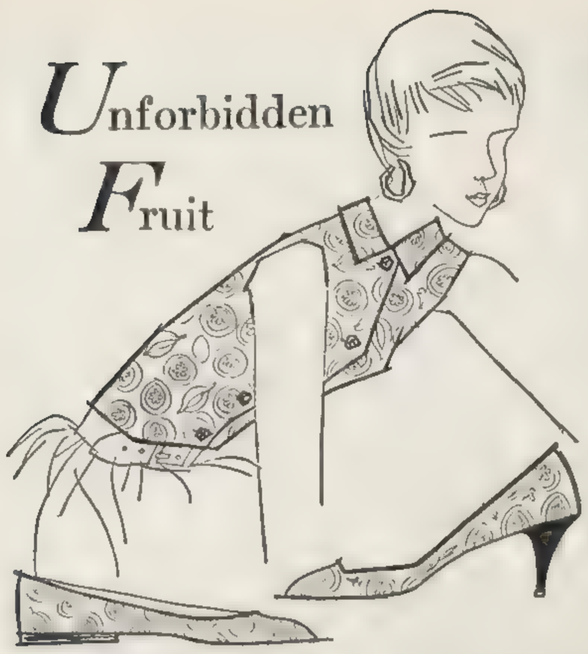
MRS. RANDOLPH LAWSON LIKES THE FASCINATING
RIBBON KNIT LOOK OF ACETATE AND NYLON TRICOT

Celanese*

ACETATE, THE BEAUTY FIBER

Busy traveler Mrs. Randolph Lawson of New York and Philadelphia wears a coat in one of the most arresting fabrics of the year. She finds it travels beautifully—with almost never a wrinkle or sign of fatigue. The cloth itself is perfectly attuned to the active life so many Americans lead. It looks for all the world like a ribbon knit. Here Mallinson knits it of Celanese acetate and nylon, using the acetate for its characteristically beautiful touch and rich opaque quality. It reflects the easy, well groomed fabrics that are cropping up all over, tagged "America on the Move in Celanese acetate." Celanese Corporation of America, New York 16. *Reg. U. S. Pat. Off.

Matlin designs the acetate and nylon tricot coat over crisp acetate taffeta. In navy or black, sizes 10 to 18. About $90 at Saks Fifth Avenue, all stores; Montaldo's, all stores; Hutzler's, Baltimore; Jenny, Inc., Cincinnati; Julius Garfinckel & Co., Washington, D. C.



Unforbidden Fruit

Cotton fruit print in blues-and-green; adobe-and-yellow. *Shirt*, $4.95; sleeveless *blouse*, $3.95. Convertible collars, sizes 30 to 38. *Fabric-by-the-yard*, $1.00. *Capezios to match:* skimmers, $7.95; pumps with 2-in. sliver heel, $12.95. 3 to 11. Add 25¢ postage for shoes, 15¢ for blouses, fabric. Send for new catalog.

French Boot Shop

V-5, 541 Main Street, New Rochelle, N. Y.

Matching broomstick skirt and blouse. $19.95 for both. Leather belt in red, black, navy, brown, green. $5.95. Blouse sizes 10 through 20. Order skirt by waist measurement.



Small provincial prints in black, yellow, white, red, green, brown, grey, navy, purple.
Solid colors in black, white, red, lime, navy, yellow, brown, purple, or grey.

All nylon petticoat with multi-ruffles at the bottom. **$12.95.** Sizes 10 thru 18.

Gene Burton CARROUSEL

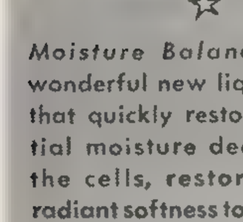
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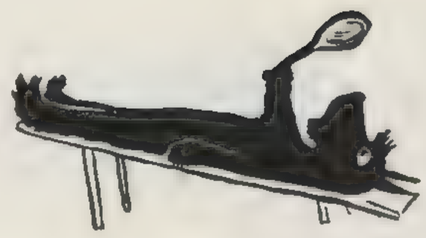
CROSSROADS
ribbed cotton knit sweater with its own silver kid belt—fits and flatters every figure. White and black. Sizes 32 to 38.

$6

Send check or money order please add 35¢ postage.

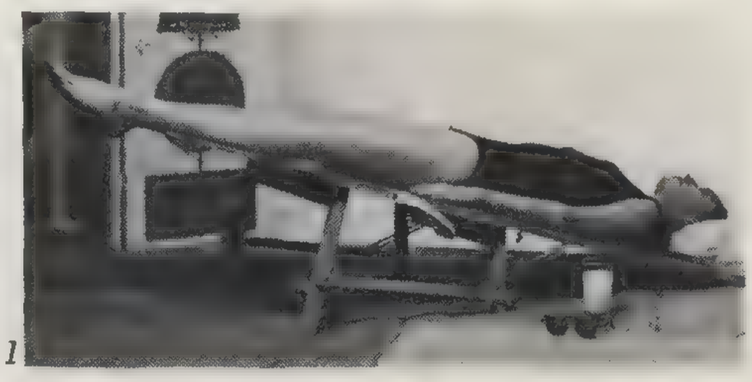
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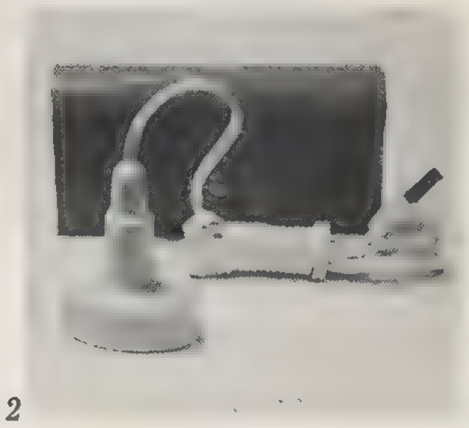


SHOP

Shop Hound's main concern on these two pages: summer beauty (with brides, particularly, in mind)—a collection of easy ways to keep in fine fettle for the sun-and-sea months.
Because there's one vacation that no woman ever wants to take—a vacation from looking her best.



1



2



3

MIEHLMANN



4

1. Relaxation for beauty: 20 minutes of rest on this 40-degree-angled board could equal as much as 4 hours resting horizontally. Besides its relaxing powers, the board is excellent for stimulating circulation, helping to restore good posture in the easiest way. $30 incl. tax, express collect. Ann Delafield Beauty Board, Box 643, Pacific Palisades, Calif.
2. Masseuse, electric variety: a little contrivance, meant to be helpful in shaking off tired muscles, headaches, back strain, other unpleasant results of sinus—or just plain overdoing. It's small, but effective. Ivory plastic with a leatherette case; it works on AC or DC. $4.95 ppd. Mrs. Fields Shopping Service, 237 Huguenot St., New Rochelle, N. Y.
3. Summer complexion treatment: First, wash with Ella Baché's refreshing Oatmeal soap. 75c the cake; box of 3, $2 plus tax. Follow with Creme Intex. Containing vitamins A and D, it refreshes, smooths dry skin, improves its clarity. A 1¼-oz. tube, $2 plus tax. Both, Ella Baché, 24 East 55th St., New York 22, New York.
4. Contour control: a chin strap that helps to brace facial muscles, gently restore firmer contours, create better tone. Made of Latex (use it with an emollient cream), it controls firmly, but feels soft, is easy to wash. $1 ppd. Wings Products, 11 W. State St., Trenton, N. J.

HOUND ... *Summer correspondence course*

5. A young summer coiffure that involves only a becoming arrangement of waves. Parted on the side, with a smooth top, it waves softly at the forehead, at the ears, turns up gently (continuation of a wave) at the back. This simple coiffure: a breeze for summer care. Jungst at the Madison Hotel, 15 East 58th St., New York 22.



5

6. Extension course, School for Sirens: eyelashes that can be cut to any length (when you feel like going to any length to be glamourous). They come with the liquid adhesive necessary to put them on easily over your own eyelashes. They feel very light when you're wearing them; can be taken off with water (*not* rain water). Brown or black. $1 plus tax, ppd. Honor House Products, V-51, Lynbrook, N. Y.



6

7. Set for a manicure: this hand rest that has a groove to place your finger, slots for bottles, emery boards, and the like. Include it in your beach-basket for manicures or patching-up while sunning on your favourite (and private) dune. In white plastic, $1 postpaid. Order from Better Values, 318 Market St., Newark, N. J.

7



8. Sunglasses, new wide screen: the frames here are broad enough to keep out glare from all sides, *and* any cinder that might fly in while driving (which makes them excellent for same). The tortoise plastic frames are made in France; the lenses, come in a variety of colours, $15 ppd.; or can be ground to your prescription. Belz Opticians, 2 East 44th St., New York 19, New York.

8



ALL PRICES PLUS POSTAGE, UNLESS NOTED

School for brides: Trousseau lore learned easily in the delicious atmosphere at Madame Tilly. There, brassières, girdles, foundations, and slips are made of the lightest, most gossamer fabrics possible. There's Chantilly lace, champagne-coloured; lilac silk organdie; black and white printed nylon; nylon net; re-embroidered laces of every kind; and lace elastics. Her beautifully detailed garments are made on the basis that foundations should lightly but firmly mould the figure into a natural line—rounding the bosom, defining the waist. Custom-made or made-to-measure in any colour or fabric. Madame Tilly, 829 Madison Avenue, New York 21.

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with a *Joseph Fleischer* **HAIRPIECE**

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For that dream vacation . . . relax . . . play . . . swim without a qualm for your coiffure. Come moonlight, switch easily from short to long with a glamorously styled Joseph Fleischer hairpiece. Custom matched to your own locks, of superb European hair . . . you'll baffle your beaux . . . intrigue . . . delight!



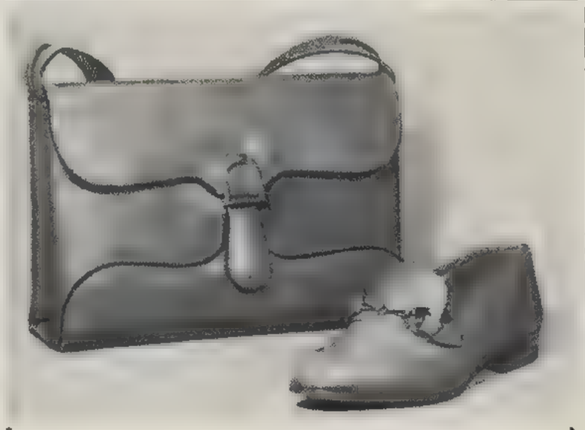
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makes this surplice blouse in black, navy, white, gold, moss green, charcoal, red, blue, pink.
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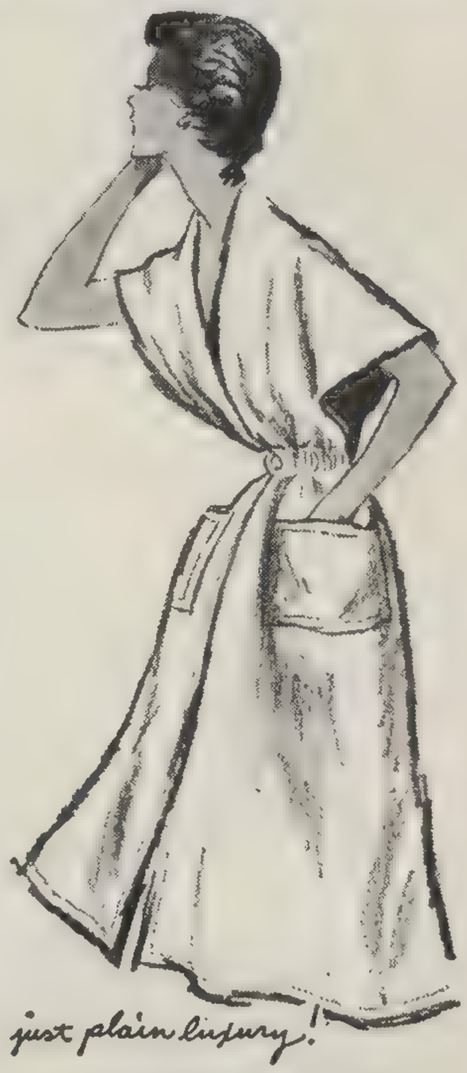
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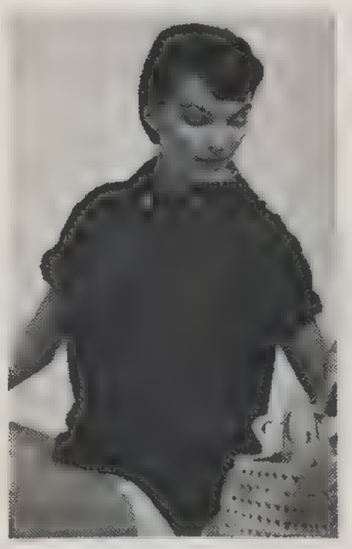
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Rich Viennese lace tops a skirt of pure silk taffeta, or Skinner satin. The skirt is 104" around the hem—holds you closely at the waist. Sizes, 10-16. Please give your waist measurement, and the fabric you prefer. The dress is $85, with matching lace mitts.
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Black and white
beach fashions, never smarter than now when black and white is everywhere in the smartest fashion colour schemes. This black terry-cloth shirt, with white stripes. Sizes 10 to 20, $5.95 ppd. Elizabeth McCaffrey, V-5, Orange, New Jersey.



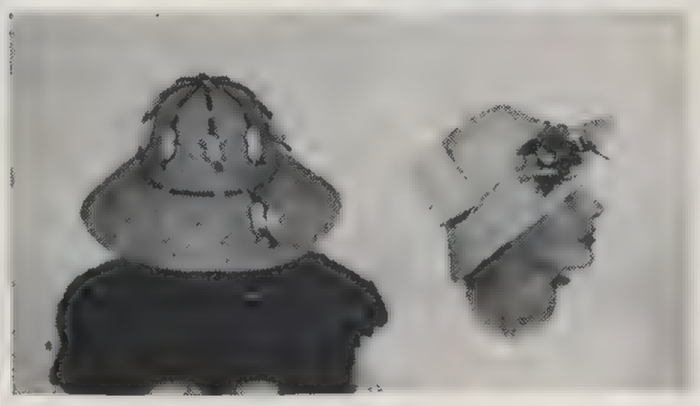
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Right, broad-brimmed cloche of natural straw. Peanuts on the brim, cigarette case on the crown. $5.50. Bonwit Teller.

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HOUND ...*Summer correspondence course*

T-shirt that's taken Italian lessons: an imported silky cotton shirt-jacket. White stripes with navy blue or pineapple yellow to wear over a slenderly cut linen skirt, pale sheaths, blazing white tennis clothes. This: continuing the sweater-plans made in Vogue, April 15. Sizes 34 to 40. $14.95 postpaid. Martha West, 444 Madison Avenue, New York 22.



Gardener's habit: a Tattersall-checked gingham shirt, lineny rayon trousers. Shirt: brown and yellow; blue and black; red and black. Sizes 32 to 38. $3.95. Trousers: periwinkle blue, beige, black, brown. Sizes 22 to 32. $6.95. Beckwith's, 37 Essex St., Boston, Mass.

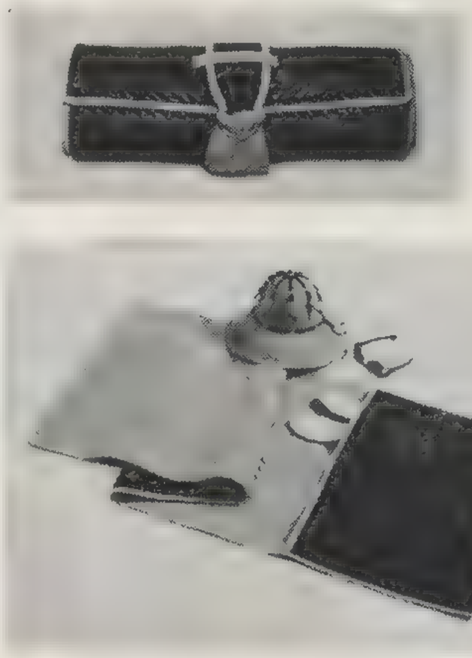


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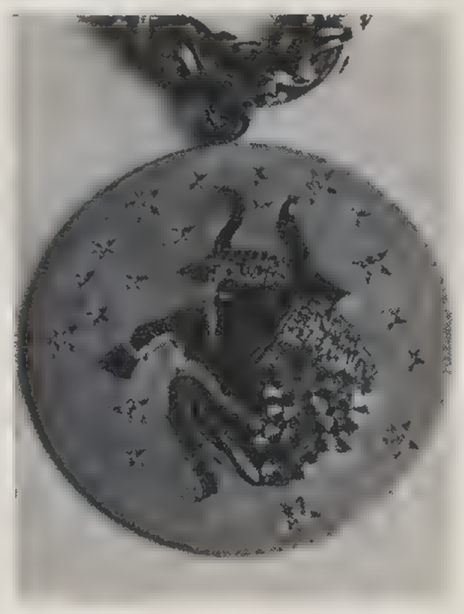
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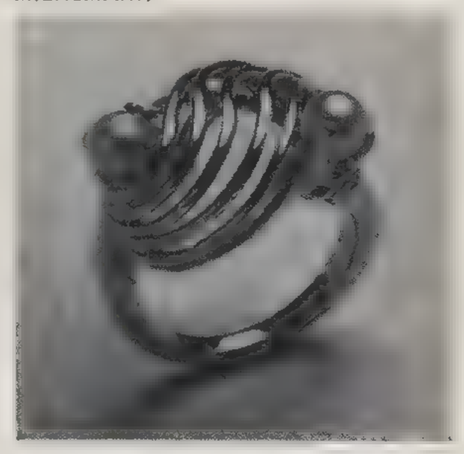


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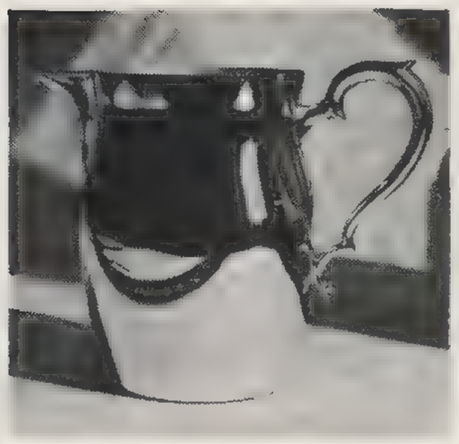
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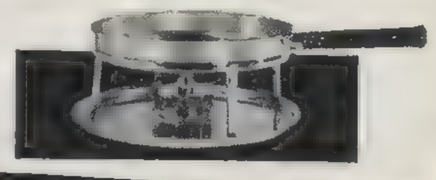
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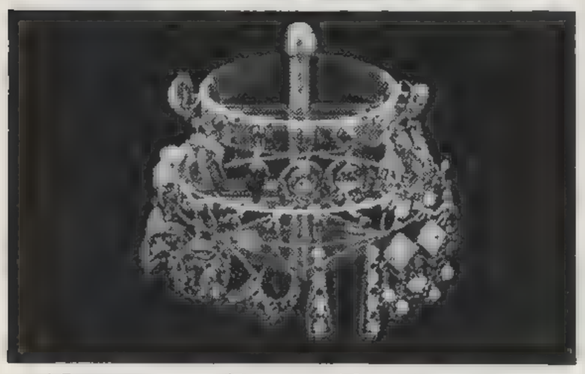
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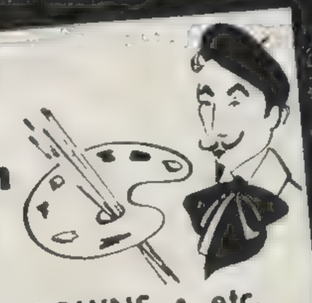
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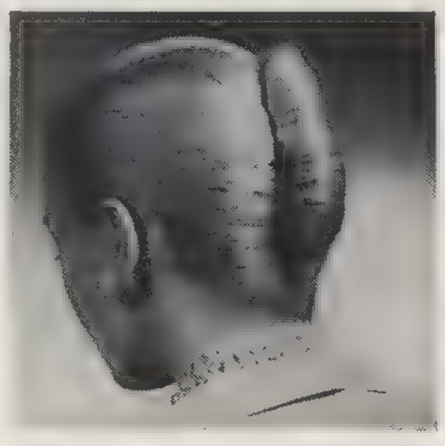
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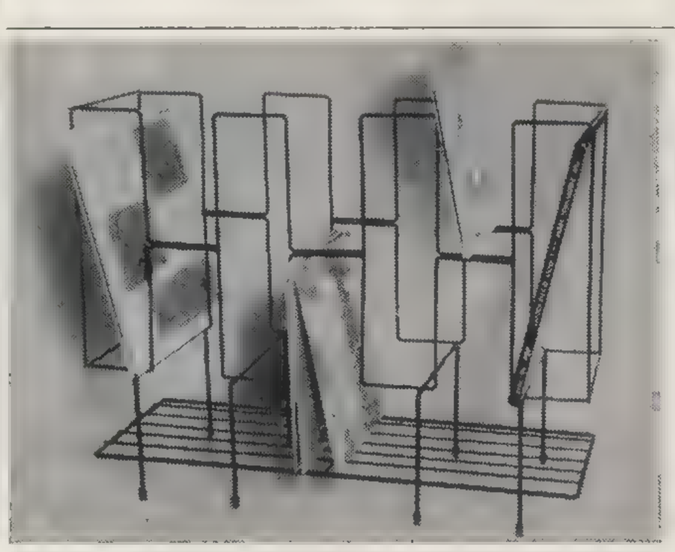
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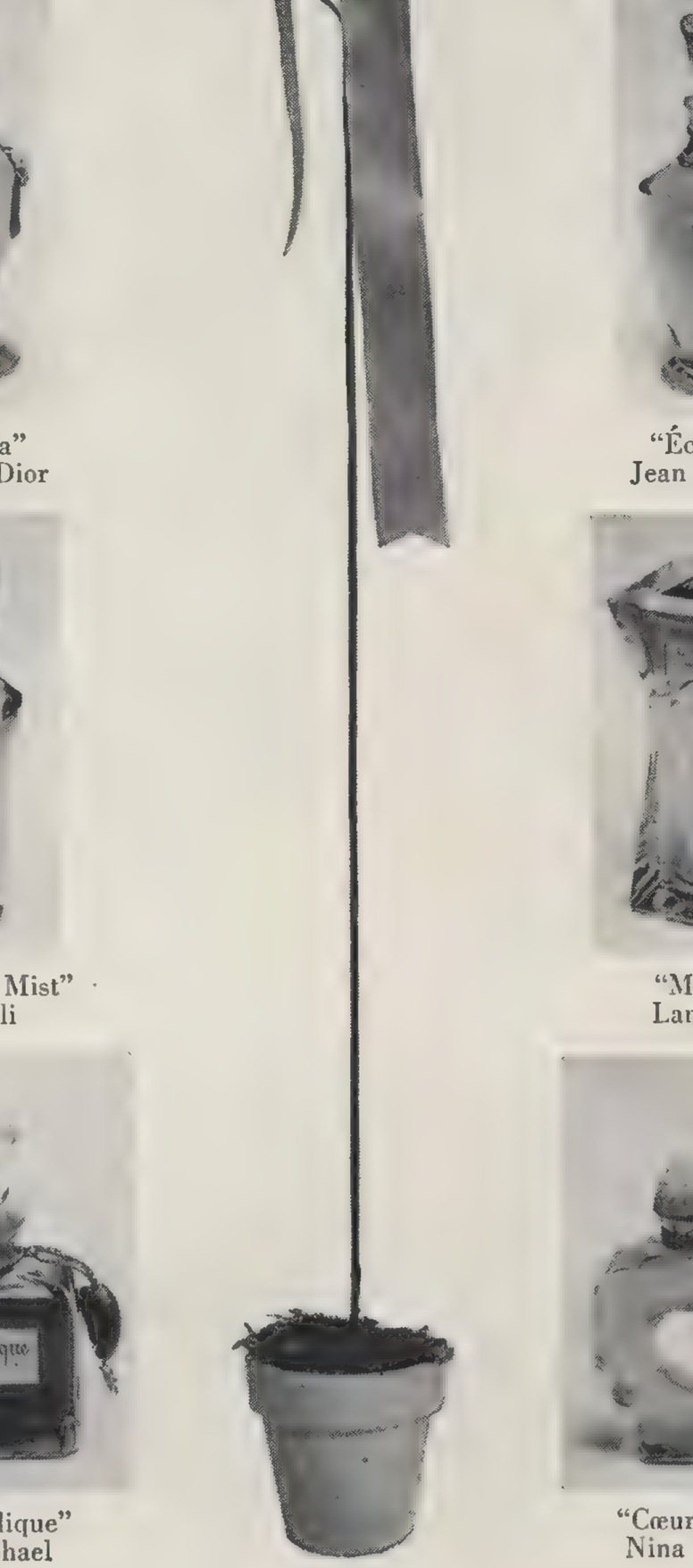
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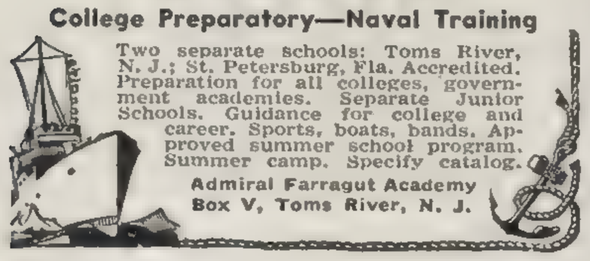
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4 PLACE DU PALAIS BOURBON, PARIS 7
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VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.
EDNA WOOLMAN CHASE, Editor Emeritus
I. S. V.-PATCÉVITCH, President
FRANK F. SOULE, Vice Pres. and Adv. Dir.
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HORST

COVER: *New summer pull-over fashion we think so important we give the full story on page 170: here, in electric-blue silk gabardine, over a white linen sheath. Gold-and-diamond jewellery: Cartier. White gloves by Gant Madeleine. Pull-over by B. H. Wragge, about $35; dress, about $45. Bonwit Teller; Wanamaker's, Phila.; Hudson's; I. Magnin. Good lipstick note to strike: "Florida Red" by Germaine Monteil.*

MAY 1, 1955

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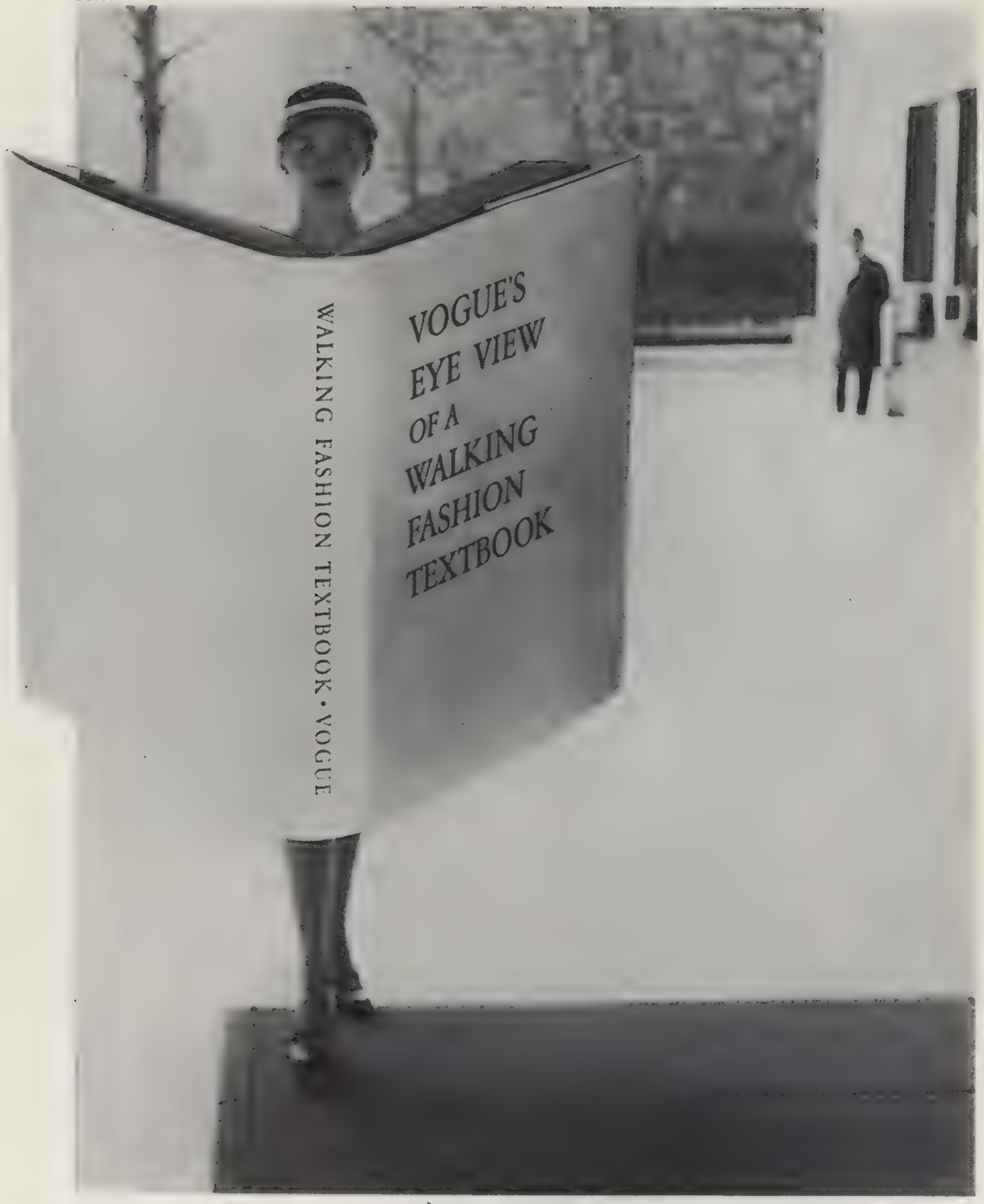
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COFFIN



This textbook issue of Vogue compiles most of the important facts of summer fashion. But compile is all it does; no piece of paper can be what fashion is—a woman moving with a flair for clothes, enjoying what she wears, giving pleasure by her appearance at a given instant, *now*. For fashion is essentially a moment in life. Old pictures can't bring back that life (they may catch the elegance, but the spark is gone), and words don't have a lasting grip on it. Read all the graphs relating hem-lengths to economic cycles, scan all the statistics proving that fashion is an age-old impulse—and none of this fashion information can bring on the first admiring glance. Just so with the summer fashion facts on the following pages: until the facts are animated, until the dresses can be seen walking down 1955 summer streets on living, breathing women, all the information here is simply so much data tucked away in an ivory tower.



Vogue's 1955 summer fashion textbook

How to dress smartly for the next four months: that's our thesis. Not: how to keep cool. Unless you want to spend most of your summer draped rather inconveniently over an air-conditioner, you won't be cool when it's warm—that's a fact, and the sooner accepted, the better. Our philosophy, about to be expounded in this textbook, is that there's only one way to look your best in the summer months—look so smart that you (and your onlookers) can't see the temperature for the terrific chic. And, the temperature's not always high: many a wardrobe bought just for "coolness" has found itself shivering, dowdily, during a ten-day August cool spell.

For specifics: you might begin with brown (left). Wear it with black, wear it with white, wear it with this reassuring piece of knowledge: though it's not a whit cooler than any other summer dress you can buy, it's among the smartest. Next, the new tunic. Could be in brown (that's taking care of two fashion-points at once) and cut with enormous city-elegance, as shown opposite; or it could be as young and easy as the new tunic sweater (see page 133). Then, overblouses. One smart woman we know is planning a 1955 summer wardrobe made up of nothing else but. "Absolutely no fit at the waist," she keeps intoning dreamily, "*and* it's fashion. What heaven!" For the new overblouses are a form of summer smartness that fits nicely in with the summer weather—their loose ease is entirely pleasant on a hot city day. Sleevelessness, too, is fashion now as well as comfort; even Paris capitulated this spring, and showed sleeveless summer town suits. So, bare your arms all you like—but cover your head. This is an ancient and still valid piece of keeping-cool advice and smart hat designers this summer have been heeding it; new hats not only cover, but shade—widely, coolly. Specifics for evening? Sari dresses, dinner shirts, cottons long and short and printed (see pages 134-137). And, white organdie; this 1955 summer evening essential is not "just for débutantes" any more—it has a worldly new look, a wonderful new authority since the Paris spring collections.

Accessories are one of the most important chapters in any summer fashion-textbook. Jewellery, first. The matinée-length pearls, revived this year, decorate your throat without throttling you—which even the gentlest chokers seem to do when the weather really gets hot. With that exception, we'd suggest: jewelled necks usually for evening only, and for day, focus on pins, earrings, bracelets. Pins and clips are about to enjoy their smartest summer ever. Watch for, in Vogue, a new series in fruit and vegetable forms—the garden parsley leaves are delicious. *(Continued on page 106)*

Brown in smart tunic-form for summer

The newest colour in the book, and the newest silhouette—
the tunic dress, for summer, in silk shantung,
under the shade of a white straw hat. Smarter than this
a woman can not be, on a pleasant, important day in town.
Dress by William Fox, about $70. Bonwit Teller;
Hudson's; Famous-Barr; I. Magnin. Hat: Irene of New York.





The how of brown in town

This page: How to wear brown smartly on a summer's day: wear it narrowly, as a brown streak, thinly rimmed with white, looking the narrower for a big black hat. Here as: an overblouse dress of silk shantung, so deftly fitted that while it doesn't insist, it definitely defines the waist. By William Fox, $70. Saks Fifth Avenue; Montaldo's. Raffia coolie hat, by Lilly Daché.

Facing page: How to wear brown beautifully at sundown: wear it serenely, with splashes of white; a twist of silk elegance at the throat; a down-tilted plateau hat; huge chalk earrings; and the shortest white gloves in town. Here, as a chiffon dress cut with absolute quiet by someone who knows the trick of it—Pauline Trigère. Of Bianchini crisp silk chiffon. About $250. Lord & Taylor; Hutzler's; Neiman-Marcus. White straw hat, by Irene of New York.

Summer textbook continued

Still discussing the subject of new summer accessories: bags (bigger) and gloves (shorter). Try a big black and white polka-dot calfskin bag and short white gloves with a black linen sheath; or wear the selfsame sheath with short black-and-white patterned gloves and one of the new yellow town bags. And for summer evenings, there's one wonderful new development: for a white organdie dress, for instance, white sandals with pineapple yellow soles that flash colour delectably as you dance (page 145). And: look for in white organdie—delicate new summer bags.

And, a whole new chapter—on the various summer climates that every smart 1955 wardrobe will have to provide for. For instance, the cool days—inevitable even in July. That's when your collection of summer sweaters (see April 15 Vogue) might go into action, or when a *real* summer suit might really pay off: the impeccably tailored linen tweed, the new featherweight wool. And then, there's the opposite extreme, the genuine heat wave, when the weather isn't simply hot (one can ignore *that*) but a genuine emergency. Good fashion for torrid weather, the new polka-dot cottons, black on white or white on black. Their dots have a clever way of concealing wrinkles, and they're often rather bare at the back (instructions for wearing, coming up in May 15 Vogue). The new misty silk prints are also fine heat-wave fashions—and they're plentiful, in thin, slippery-feeling silks. Best heat-wave fashion we know of for the woman who works (hard): the summer coat, curiously enough. Because, while she's at her desk dissolving into wrinkles and rumples, it stays calmly in the closet keeping absolutely fresh for her—when she goes out on the street in it, not a soul can tell that the dress underneath has been slaving all day.

As an appendix to Vogue's 1955 summer fashion textbook, these thoughts from some smart women on the subject of hot-weather dressing.

From a woman with an international fashion-reputation: "I've just bought a pair of red calfskin opera pumps for summer; expect to see me in them and a plain black dress and a wide black hat every time it gets really hot. They have the kind of chic that'll keep people's minds off my temperature."

From a woman who has no laundress-in-residence: "I've put the neighbourhood hand laundry into my summer clothes-plan—I've bought two of every cotton dress, and one's going to go to the laundry every time the other comes out."

From a very strong-minded female: "Let's not fool ourselves. In fashion, all that counts is TODAY. When I come into a restaurant looking messy and hot, nobody knows I've got ten wonderful dresses at home. All they know is what they see, that I look simply wretched—and that's not going to happen this summer. I've asked the visiting maid who comes in to see to my clothes to schedule an extra hour a day for me this summer. She's going to see to it that I don't leave the house until I'm as neat as a pin."

From a realist: "The first thing I'm going to buy for summer is a raincoat, a smart one. For thirty years, I've refused to face the fact that rain is as common to summer as heat—and I've ended up in a shower, in a wilted cotton, every time."

From a fashion maverick: "No black for me, thank you. Red linen, pineapple silk, vivid blue cotton, and maybe brown. I may not look as polished as the rest of you, but I intend to get some smashing effects."

And, from a woman who's just had her tenth wedding anniversary: "I just can't feel cool, no matter what I'm wearing, if I look over and see my husband in a hot, scratchy suit. . . ." We interrupted her right there—to say a summer textbook for men is coming in May 15 Vogue.

Brown in smart evening-form for summer

The colour that's newest, in the summer dress that's the grandest—
the ball dress, here in silk faille printed with enormous roses,
moulded to a long body-line and then belled.
It carries its own summer evening wrap: a taffeta stole
with the area of a coat. A Dior design, copied (to order) at Hattie Carnegie.





PRIGENT

Little-evening lessons—in beige chiffon

Next in the summer wardrobe that may have started out in brown: a page of paleness.
Puts to good use this important fashion fact—coming in in beige chiffon
are some of the smartest dresses that ever sat down to a small dinner party.
Above: For anywhere you're going from four o'clock on, from here to Europe,
a beige chiffon dress that buttons down like an overblouse from a bow to a band,
then fans into unpressed pleats. By Anna Miller; about $135 (with a crêpe de Chine slip).
Dress, Weiss bracelet: Bonwit Teller. Dress, also at Hudson's; Frost Bros.
Right: Beautiful way to relax, in fashion, from late afternoon on—
beige chiffon so airy it can afford a sizeable collar and elbow-length sleeves.
Satin rims, streamers. By Larry Aldrich, about $115. Dress and La Tausca jewellery:
Bergdorf Goodman. Dress, also at Julius Garfinckel; Neiman-Marcus; I. Magnin.



Outlined here:
the new beach dressing

What will your first buy be? A dress. You thought this was a summer beach story? It is. But this year everything is dress-shaped, skirted. When you go out to buy shorts, chances are you'll come home with one of the new abbreviated dresses to wear as a change from shorts (or with special rejoicing if you were never too happy in shorts). They're no kin, these, to the dear-but-babyish short dresses of the last few years. They give you the same leggy look, but they're more willowy, more adult; look most like your best shirtwaist dress cropped to mid-thigh. Under these brief skirts? Little matching bloomers. And for swimming: the newest bathing suits are true sea dresses, with skirts ranging from flat-pleated kilts to smooth circles; even the tunic line is elegantly present. Sun dresses too are marked with dress-like details: high square necklines, easy unpinched waistlines and set-in pockets. Any exceptions to the rule-of-dress? The perennial wool knit swim suit, as natural a sea phenomenon as seaweed (and sunburn). But even it has news this year. Its linings now are cut so well that *they* take on the serious job of shaping, so the woollen toppings are easier, softer, less anatomical looking, and as a consequence, more wearable for more women. General conclusion: everyone's figure is astonishingly improved this year.... (The scene here and on the next eight pages, Acapulco in Mexico. Our beach report continues from there, in the next issue.)

Facing page: A new kind of beach costume that can go anywhere shorts can go—and a few places more: the abbreviated dress, here in brown and green domino checks, over matching bloomers. By Brigance of Sportsmaker, in Galey & Lord cotton (cotton's one of his specialties—he's just won the 1955 Cotton Fashion Award). The costume, $25, and the earrings, at Lord & Taylor. The costume is also at Hutzler's; Hudson's. *Below:* Sea dress, after a swim—jacketed to match the square-necked top, panelled skirt. By Clare Potter in blue and white cotton, $60. Saks Fifth Avenue; Sakowitz.



PHOTOGRAPHED BY RAWLINGS

IN ACAPULCO, MEXICO



New sea skirts, sun skirts



This page: Above, a two-piece dress to swim in (bare midriffs are still good fashion for the woman with a figure). The bodice here, more like a pretty camisole than a functional brassière—which it is, though. In black and white ABC cotton, with swimproof pleats, jersey bloomers; $18. Best's; Wanamaker's, Phila. Left, new colour at sea (one famous for being beautiful with blue): mauve. Sea dress of Everglaze cotton by Peter Pan, with a long-bodied, skirted line and jersey bloomers. $25. Saks Fifth Avenue; Neiman-Marcus. Both sea dresses, by Carolyn Schnurer. *Facing page:* Above, the abbreviated sun dress, tailored in pale-blue denim, piped in pink. By Claire McCardell, $23. From Lord & Taylor; Harzfeld's. Right, two sea dresses of white bird's-eye piqué. One is banded with navy blue, the skirt a smooth circle; $15. The other has a pleated kilt; $18. By Cabana, with Talon zippers, jersey bloomers. Bonwit Teller; Woodward & Lothrop.



PHOTOGRAPHED BY RAWLINGS AT ACAPULCO, MEXICO



Prints skirting the beach

Facing page: Prints for the sun—and one of them can take moonlight, too. Far right, the sun-dress-in-brief, cut as carefully as a Sunday dress (the other way round, it's a beach coat). $18. Near right, the longer skirt, deeply flounced ($18), with a pale-green cotton blouse ($8), as pretty at a candlelit dinner as on a sunny terrace. Both, by Greta Plattry, in green-brown-and-white cotton broadcloth. Sandals by Clix. *This page:* The dress without which there can be no summer—the shirtwaist dress, now with more sun-room at the neck, a breezier skirt. By David Crystal, in white-black-and-orange cotton; $30. Bracelet by Bartek. Claire McCardell sunglasses. *Both pages:* Everything described, at Best's. The cotton broadcloths are by Springmaid, from a new series of hand-screened Latin American motifs.



PHOTOGRAPHED BY RAWLINGS AT ACAPULCO, MEXICO







Wool bathing-suit news

Almost the least-classic bathing suit on the beach this summer: the once-so-traditional wool bathing suit. Now it's shaped into new shapes by skillful linings or elasticizing; woven in new herringbone and banker's stripes; and notice its less-anatomical look. *Above:* Pale-pink jersey with raspberry banding, a discreet figure—a brassière and lining give a shapely but not stringent silhouette. By Reel-Poise in Sag-No-Mor worsted jersey; $18. At Saks Fifth Avenue; Jenny's. *Left:* First time on any beach—the cable-knit wool suit woven with Lastex. Light as lace, but a firm control. By Carolyn Schnurer in Malden wool, beige and red; about $23. Lord & Taylor; Frost Bros.; Joseph Magnin. *Facing page:* Herringbone stripes, banker's stripes—two newcomers to the beach. Near right, black and white beautifully fitted maillot, the herringbone pattern worked to your figure's best (that's to say narrowest) advantage. By Brigance of Sportsmaker, in a wool-jersey knit; $25. Lord & Taylor; L. S. Ayres. Far right: skirted maillot; starting from wide straps, the banker's stripes close in on the figure neatly. By Jane Irwill, in Orlon with Lastex; $12. Lord & Taylor; The Broadway.



PHOTOGRAPHED BY RAWLINGS AT ACAPULCO, MEXICO

PHOTOGRAPHED BY RAWLINGS IN ACAPULCO, MEXICO



Tunics: first beach appearance. Now the tunic line casts its long elegant shadow on the sands (not *too* remarkable a feat for a line that casts its shadow all the way across the Atlantic). Here it is, as smart a beach look as a woman could own for summer 1955. *Above:* The tunic coat, easy-waisted, unbelted, buttoned to the hem, with a standaway collar right off your new spring suit; $40. Under it: a clean-lined, one-piece bathing suit with a square neck, shorts; $35. By Clare Potter of Paisley-printed cotton. Henri Bendel; Hutzler's; I. Magnin. *Facing page:* The tunic line at its most linear (and beautifully elongating on short women). Actually, a one-piece bathing suit—black piqué overlapping shorts of black and white stripes. By Brigance of Sportsmaker, $20. Altman's; Wanamaker's, Philadelphia; Woodward & Lothrop.





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The China Sea as though it were the English Channel.... The new Congressional proposal for almost three million men in a Ready Reserve for the Army.... *My Philadelphia Father*, Cordelia Drexel Biddle's lovingly detailed life of Colonel Anthony J. Drexel Biddle, who fought in the ring with Philadelphia Jack O'Brien, taught Bible classes, drove racing cars, mastered three hundred and forty-two kinds of jiujitsu, which he later taught to the U.S. Marines in World War II when he was sixty-seven, and gave absurd singing recitals, all with joyous, unself-conscious zest. While boxing with his grandsons, whom he adored, he often encouraged them by shouting, "You white-livered sissy! Fight or die!"

PEOPLE ARE TALKING ABOUT... The prettiness of the chorus line in the new musical, *Ankles Aweigh*.... The success in Paris of Vera Clouzot in her husband's film, *Les Diaboliques*, in which the suspense grows from horror to horror.... *Apes, Angels & Victorians*, by William Irvine, a biologist who, writing about Huxley, Darwin, and Evolution with grace and amusement and thorough knowledge, likes to sum up situations with such lines as, "If Darwin discovered evolution by accident, he arrived at marriage by logic." ... Jaye P. Morgan, singing "That's All I Want from You." ... Rodin's "Balzac," now in the sculpture garden of the Museum of Modern Art, placed there in memory of Curt Valentin, the extraordinary art dealer—a stubby, kind man, with a puncturing wit and a face as open as a sunflower, who understood sculptors.

PEOPLE ARE TALKING ABOUT... Gina Lollobrigida in *The Wayward Wife*, which at times sounds like *True Confessions*, at others, like a case history by an incompetent psychoanalyst, and occasionally like an Italian retread of *Madame Bovary*, with the photography sometimes suggesting the hemmed-in loneliness of De Chirico paintings.... Decca's recordings of ten Beethoven sonatas, played with strength and purity by the violinist, Joseph Fuchs, and the pianist, Artur Balsam.... The down-grading by the young of the word for "tight"; last year it was "bombed," this year, "stoned."

SHIRLEY JONES (opposite), a small, blond, pretty, twenty-year-old music student from Smithton, Pennsylvania, is right now precisely in the eye of a great, swirling hurricane in the entertainment world: the forthcoming movie of *Oklahoma!*, in which she plays Laurey. A massive and complex enterprise, the movie was filmed in the new Todd-AO process at a cost of $6,800,000, another $4,000,000 being tied up in the process itself; it was directed by Fred Zinnemann, of *High Noon* fame, who had never before consented to direct a musical, and supervised by Rodgers and Hammerstein, who had never before consented to have one of their musicals made into a movie. It involved a cast of hundreds, a thousand-acre Oklahoma farm carefully reconstructed in Arizona, a herd of 2,000 cattle, and an only slightly smaller herd of Cadillacs, one of which got washed ten miles down an arroyo in a flash rainstorm. If it is not the greatest movie ever made, *Oklahoma!* will certainly be the biggest, since the Todd-AO process, developed by Dr. Brian O'Brien of the University of Rochester, uses an enormous bug-eye lens, a single strip of film twice as wide as any previous film, and is projected on a Colosseum-sized concave screen fifty feet wide and twenty-five feet high. By the time it reaches the screen, *Oklahoma!'s* final nut will be about $12,000,000, a sum which only six movies have ever grossed. Part of the backers' confidence rests on the performance of this small-boned, unknown, rather shy young girl, Shirley May Jones, whose pretty soprano voice, hurled at the audience by six simultaneous sound tracks, will tell the final story when she sings, "Don't throw—bouquets at me, Don't please—my folks too much; Don't laugh—at my jokes too much, People will say we're in love."

WILLIAM KLEIN



The lorgnette in fashion



THE DUCHESS OF WINDSOR

The lorgnette has returned to fashion.
The Duchess of Windsor, who has a collection of lorgnettes, is especially fond of a pair which springs out from a small tiger handle of gold, striped in black enamel, emerald-eyed. Cartier in Paris designed it for her.



MISS LEONORA CORBETT

Beautiful, blond, British—witty on stage and off.

Her diamond-set lorgnette opens when she presses the second diamond from the top of its twisted gold handle.

Sterlé of Paris designed it.

More lorgnettes, page 179.

Number 6 in a series: This view of Maurice de Vlaminck, the great French painter, is the sixth in Vogue's series on masters in art, all with photographs and text by Alexander Liberman. Next in the series, a feature on Monet in the July issue.

VLAMINCK

BY ALEXANDER LIBERMAN

In 1908 Ambroise Vollard, the French art dealer who made an art out of his trade, called Maurice de Vlaminck "the man with the red scarf." He wrote, ". . . a big and rugged fellow; he looked like a militant anarchist with the red scarf tied around his neck."

Forty-seven years later, Vlaminck stood in the doorway of his house in Normandy, a red scarf arrogantly tied around his powerful neck. Now at seventy-nine as he stood in the shadow, the red-edged scarf was a stubborn link with his past when in the early 1900's he worked in a factory. An artist, he wanted desperately to belong to the people.

These days he wears the tweed jacket, the yellow shirt, the porkpie hat that have the effect of a city landowner visiting his farms over a week end rather than the truly rural natural elegance of a man belonging to the countryside around him.

"La Tourillière," Vlaminck's house, is an old country seat with the carefully raked beige pebbles of the driveway bounding carefully cropped low hedges of box. Nature is gradually smothering the low one-storied house; one could barely distinguish the architecture through the twining, climbing grip of exuberant wisteria. The house seemed caught and stilled in its green spidery web. The high trees, the hedges, all the green camouflage of the rich Norman soil hid and sheltered the people who lived in it.

Maurice de Vlaminck has lived in this "gentilhommière" since 1925. Thirty years seems long by man's time but nature needs infinitely longer to weld man into her creation. In this low, earth-hugging house he has withdrawn from the agitation of city life, seeking an immersion in nature. The half-door of the house, a carry-over from its peasant days when man and beast shared the same roof, half barred Vlaminck from sight, imprisoning his massive animal bulk.

In the enormous mass of aged flesh, the eyes, though small, seemed enormous. The lids were circular skin pouches that shielded and protected his most precious tool, his eyes. As one looked at the eyes, the bigness of the man, the coarseness of his features disintegrated; one became conscious of a tangible emanation that seemed to extend from his eyes into the air around him. Often artists speak of the tactile sense, of touching with the eyes the visible reality. Vlaminck's eyes are an invisible tactile extension that, like antennae, groped and touched the world around him.

His eyes, from the constant visual fingering of nature had become enlarged and hardened; there was no animation, no quicksilver change, but a pair of fixed-focus lenses automatically aimed at reality. The blue pupils of Vlaminck appeared to cover the whole eyeball with a metallic glint; the steely indifference of the stare enclosed in the scale-like lids had a Brontosaurian grandeur. The pushing-away sensation that came from his eyes was in his whole manner; he resented and pushed away the outside world; his first words were gruff, hoarse question-resisting answers. In his aggressive hostility to communication there was the interplay of wounded sensitivity and self-sufficient pride. He wanted to exaggerate his surliness; having willfully withdrawn from civilization, he hated its intrusion and at the same time, like a naughty child, wanted to be loved despite it.

Born in 1876 in Paris, he was the son of a Flemish father and French mother. Three years later the family moved to Chatou-Le Vésinet, now a suburb of Paris. His parents were musicians who paid little attention to their son's education but they saw that he learned to play the violin. On his school report card his teacher wrote "Bad pupil, irascible, generous, impetuous."

He spent much of his youth with his Dutch grandparents. The simple life of Flemish peasants and the close contact with nature in the countryside created an obsessive desire throughout his life for the humble, the earthy reality of nature. He wrote later: "The ghost of my grandfather pursues me . . . to please him, to calm him, I have often painted what he loved." At nineteen, to kill his physical exuberance, he became a bicycle racer.

In 1899 after three years in the army, he returned to Chatou and painting, earning a living by giving music lessons or even playing the violin in a gipsy restaurant orchestra. That same year he met André Derain; that meeting was the turning point of his life. They were both physical giants; both were athletes, both were painters, and both lived in Chatou, a small town on the river Seine. There they saw the grey bridges, the green islands and that mysterious fauna of French rivers, the red-topped barges, the small fishing boats, the bathing establishments. Colours were enriched and blended by the watery haze and jarringly rendered more acute by the violent sensation-intensifying cacophony of river sounds.

The same Seine that, at Argenteuil upstream, opened the eyes of Impressionists to colour became in Chatou the initiator of the inspired young men, experimenting with explosive colour. Derain, Vlaminck were to be the founders and only members of the "School of Chatou." In 1901 at the first great Van Gogh exhibition, Derain introduced his friend Vlaminck to Henri Matisse. Later Matisse came to see Derain and Vlaminck at work in their rickety riverside Chatou studio.

The discovery of Van Gogh was the great revelation of Vlaminck's life. He has said, "I love Van Gogh more than my father." Vlaminck felt a deep kinship of blood and spirit, but above all, the violence of Van Gogh's transcription of emotion corresponded to the yet unexpressed pent-up creative energy in Vlaminck. He was given an outlet, a means of relieving an inner pressure. This key that opened the (*Continued on page 127*)



VLAMINCK, his Normandy garden,
the house in which he has lived for the last thirty years.
On the easel, one of his many flower paintings;
above it, his palette dominated by black.
In his studio, the Negro masks shine darkly.

door of his soul was colour. Van Gogh had written: "Instead of trying to render exactly what I have before my eyes, I use colour more arbitrarily in order to express myself strongly."

Fauves or wild beasts was the mocking name given to the group of artists who with Matisse, Derain, Vlaminck at their head exhibited in the Paris Salon of 1905. They believed in the use of bold, violent, unshaded colour often squeezed out directly from the tube onto the canvas. *Fauves*, Impressionists, Cubists were derisive labels, but time and success made the jokes misfire. The "sticks of dynamite," as Derain called the tubes of colour, were triumphantly hurled into the face of the hostile world. The Impressionists sought to fix the evanescent pleasures of life. The shimmering iridescence of their colour gave an eye-delighting gentle vibration, as though the retina were tickled by coloured brushes. But the eye, like all our senses, quickly tires and when sensation dulls, we need an ever-increasing stimulation to enjoy the original pleasure. The straight-from-the-tube colours of the *Fauves* were colour sensation pushed to the limit of perception, an angry exasperated liberation through violence from the ever-gentle unreality of Impressionism. Fauvism became an exacerbated Impressionism.

In this struggle, mutually stimulating friendships were born, the curious spiritual associations of artistic teams pursuing the same goal. The tandems of Vlaminck-Derain; Derain-Matisse; Braque-Picasso were following the patterns of Gauguin-Van Gogh, of Monet-Renoir, of Pissarro-Cézanne. It seemed as though man was afraid to climb unscaled peaks alone, and needed a human presence, a teammate on whom to rely in case of danger.

The search for who was first is alien to the artist. Matisse, Derain, Vlaminck, Braque, Picasso were enthusiastically creating side by side, discovering, giving to each other and eventually to the world, knowing that love of life feeds on generosity. It is all the more pitiful to find the great artists separated by art classifiers, dealers and collectors. The struggle to establish rights of discovery is a mockery of creative purity, a money-minded belief in some universal patent office of art. Register the idea of bright colour and royalties will flow. Stake out a claim in the realm of abstraction. Assume squatters' rights.

Who was the first *Fauve?* Vlaminck maintains that Matisse came to watch him and Derain paint their wild canvases in Chatou. Matisse's admirers brandish dates, proofs to the contrary. Who first "discovered" Negro sculpture and art? Vlaminck and his friends maintain that he was first. He saw an idol in a bar, showed it to Derain who showed it to Picasso, who et cetera, et cetera. Others credit Picasso or Matisse.

The public has been misled into believing that art is an invention, a creation from nothing by a solitary genius working in a vacuum. Art, like life, which it reflects, is a continuity. The discovery of Japan stimulated Impressionism. The enormous Easter Island heads, the hieratic art of Africa existed for centuries but needed the right time and the right place to emerge and exert their power. Like a virus such things lie dormant in the artistic blood stream until a sudden change or shock or weakening of other creative forces that have kept them subdued, permits their emergence into the collective consciousness. Vlaminck was that catalytic force, a living demonstration of the laws of chance, the one man in millions who was to spot a Negro mask and introduce its primitive meaning to over-arty Europe.

Derain once said of Vlaminck: "Of us all he is the true painter." No one can take away from Vlaminck his greatness. The length of one's life does not always correspond to one's creative span. Some great artists have produced little; some have died young; others, like Vlaminck, have lived longer than the changing tastes of the world.

It has become fashionable to attribute greatness only to certain periods of an artist's creative evolution. Through these arbitrary decisions whole segments of inspired research are ignored and belittled. There are so few truly great painters, men who have dedicated their lives to the search, it would seem that the recognition given to their "great" moments would at least warrant a respectful sympathetic viewing to whatever new avenues they explore. Vlaminck, Derain are branded as *Fauves;* only their *Fauve* paintings are sought, but their *Fauve* period lasted only six or seven years in a life span of over seventy years. In 1908 both abandoned pure colour, partly because they had come under the influence of Cézanne. Vlaminck said, "I suffered when I reached the maximum of intensity and was limited by the blue and red of paint manufacturers."

The striking parallelism of destiny in the lives of Vlaminck and Derain has continued from adolescence into old age. Although Derain died only last year, at seventy-four, after an automobile accident, he, like his friend Vlaminck, had withdrawn into a haughty wounded retreat. They who had been the instigators, the creators of some of the most vital surges of contemporary painting, through a slow inner evolution felt that constant change and innovation may not necessarily be the purpose of painting. They were painters first, and with the same courage that spurred them in their early adventures they resolutely turned their backs on success—withdrew physically and mentally into a meditative contemplation of what to them was true life, life as revealed through nature. Van Gogh had said, "I don't know a better definition of the word 'art' than 'Art is man added to nature.' "

The dark brooding landscapes that Vlaminck has been painting for the last thirty years represent one man's vision, one artist's attempt to discover himself through his vision. They are against the art current of the time. For Vlaminck the mind is the enemy of feeling and his long life has been a logical pursuit of that "unspoiled eye" of the primitive. The Negro sculptures were a reaffirmation of permanent essentials before civilization had destroyed their spontaneous God-conferred naturalness.

The proofs of his passion for Negro art still hang in his studio-living room, a dark, large room. This accumulation of masks, figures, heads, helmets, weapons, animals, makes the house look like a warrior's trophy room. The black, brown, yellow colours of wood, contrasting with the sickly yellow of ivory and the cold north light breaking in thin bluish-grey slivers on the rough-hewn facets, seem to create a crystal of light around each dark object.

The studio's floor with its checkerboard black and yellow tiles continues the colour dominants of the room but, by the geometric repetition of pattern, is an area of order and rest for the eye. The small hall through which we entered from the garden was also tiled; it added depth to the studio, and the receding perspective of the floor transformed this Norman house into a Dutch interior.

Vlaminck sat down in a dark red leather armchair, his weight pressing hard on the tired springs. The billowing red leather and the heavy folds of his own body and loose clothes seemed to submerge him. Only his head emerged from the soft formless pile. He breathed with great difficulty, an asthmatic wheeze punctuating the silences. I had a momentary image of a man drowning in fatigue, in old age, gasping for a last breath of air.

In answer to a question he held up two books, *Landscapes and People* and *Portraits Before Death.* "I have nothing to say; all you want to know is written here." He was a writer; he had published a dozen books—from romantic novels to vitriolic pamphlets.

His wife, a small, pleasant, withdrawing woman, entered and offered drinks. Her hair was black, a few strands of white shaped the roundness of her head. The hair parted in the middle gave her a symmetrical scholarly air. There (*Continued on page 177*)

EUROPEAN CALENDAR

Europe is ablaze with festivals, some as old and earth-bound as the Roman vineyards; some the hybrid fruit of intellectualism—new music, new plays, new art; and many, like England's cricket and France's motor races, pure sport. To be on hand for these heydays (and almost every village has one) demands careful planning in advance, a virtue rewarded by the easy capture, in memory, of carnival vignettes that will cling long after the minutiae of castles and monuments have faded. Here are dates and places for some of the best celebrations.

ENGLAND



Henley Royal Regatta



The Roman Baths at Bath



An aerial view of Glyndebourne

The Bath May Assembly (May 11 to 21), directed by Ian Hunter, Hugh Beaumont, and Sir Thomas Beecham, will be exclusively eighteenth-century music and drama, played against the beauties of Bath's architecture of the period. Every evening, a dramatization of the Battle of Trafalgar staged outdoors.... Aldenburgh, Benjamin Britten's birthplace, has a festival of the English Opera Group; concerts, lectures, and, of course, Britten operas, including the latest, controversial *Turn of the Screw* (June 18 to 26).... The Shakespeare Memorial Theatre at Stratford with this year's irresistible bait: both Oliviers, in *Twelfth Night, Titus Andronicus,* and *Macbeth* (April 12-November 30).... Edinburgh (August 21 to September 19) has the première of Thornton Wilder's play, *A Life in the Sun;* also recitals by the Japanese Kabuki, and by Salomon, Francescatti, Fournier.... Glyndebourne, forsaking Mozart, will have Italian opera: two by Verdi, *Falstaff, La Forza del Destino,* and Rossini's *Il Barbiere di Siviglia* (June 8 to July 26).... Big-time cricket, played at Lord's, London's greenest ground, with Constable trees on the horizon: Eton-Harrow (July 8) and England v. South Africa (June 23-28).... Tennis at Wimbledon, June 20 to July 2.... Henley Rowing Regatta at Henley-on-Thames from June 29 to July 2.... Racing dates: Derby Day, May 25, Royal Ascot, June 14.

ITALY



Florentine football in costume.



St. Nicholas' altar; Bari.



"Portrait of a Lady," by Giorgione.



Greek Theatre at Taormina.

Italy is the undisputed master of the pageant, enacted with complete "actor's faith."... In Florence on May 5 and June 24, the *Giuoco del Calcio,* a football match in sixteenth-century costume; the winning team's prize is the same as in the year 1530, a fat, pure-white calf.... Siena's *Palio,* July 2 and August 16.... The Feast of St. Nicholas in Bari on May 7 has a torchlight procession celebrating the ancient (1087) return of three vessels bearing the bones of St. Nicholas.... On May 15, the Feast of the Candles in Gubbio, where bearers race with towerlike structures through a tortuous uphill pass to the Sanctuary of St. Ubaldo.... June 24, Rome's *Festa di San Giovanni* is a descendant of the springtime Festival of Adonis; the orgy consists of snail soup and roast pork eaten outdoors, washed down with a Bacchanalia of *Castelli Romani.... La Festa di Piedigrotta* (September 7) lasts, in Naples, for three days and three nights.... In May, when the almond trees are flowering, classical drama, dance, and music fill the Greek theatres of Syracuse and Taormina, and the *Maggio Musicale* moves between the shelter of Florence's theatres and the dreamy Boboli gardens.... From September 11 to 25, Venice gives way to mists, stillness, and the Festival of Contemporary Music: Michelangeli's recitals of modern piano works; the première of Stravinsky's *The Passion According to St. Mark;* an exhibition of Giorgione and his school, from June to October.... Classical drama (July 10 to 20) at Pompeii.

GERMANY



Elliott Carter



Schiller Theatre, Berlin



Munich Beer Festival



"The Rhine on Fire"

Germany's summer calendar reads like a full wintry one, ambitious and thorough. Professor Ely Ney of Bonn's Beethoven Festival (May 15 to 27) will play piano sonatas at the festive opening. . . . Twenty-one modern works will be performed at the Baden-Baden World Music Festival (June 18 to 23), including two by the American composers Erich Itor Kahn and Elliott Carter. . . . Bayreuth, whipped by the passionate zeal of all the Wagner grandchildren, will have *The Flying Dutchman* as its new production and again, *Tannhauser*, aerated, abstracted, but its old splendours intact (July 2 to August 21). . . . The repertory of the Munich Opera Festival (August 12 to September 11) is astounding: seven operas by Richard Strauss alone. . . . Berlin Arts Festival, from September 7 to October 4. . . . And all through the summer at Koblenz, from a floating stage on the Rhine, Operetta Festival Plays will reach the misty ear of an audience seated on its banks. . . . Walpurgis Night (April 30) in the Harz mountains has lost its Faustian drama, is now pure comedy *buffa* with witches riding the broomsticks, malevolent spirits noisily driven away, all the participants evilly masked and very gay. . . . The Munich Beer Festival (September 17 to October 2) with oxen roasted on spits. . . . On September 17, fireworks visible for twenty miles: "The Rhine on Fire." They are thrown at St. Goar opposite Lorelei Rock, a good watchspot.

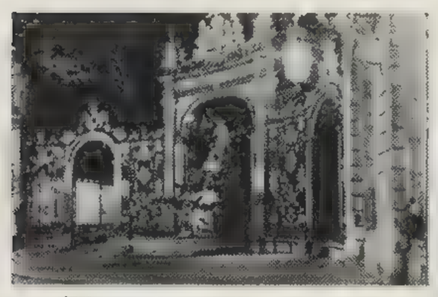
FRANCE



Renoir's "Boating Party"



Concert, Aix-en-Provence.



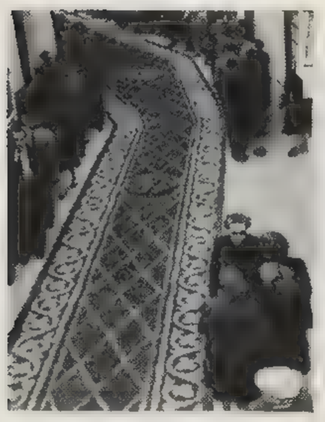
Place Stanislas, Nancy



Pilgrimage at La Camargue

At the Orangerie, in Paris (April 20 to July 5), there will be a major exhibition of French 19th-century paintings and drawings lent by American museums and collectors, including Renoir's sunlit "Boating Party." . . . *L'Orestie* of Aeschylus will be given by the Jean-Louis Barrault-Madeleine Renaud Company at Bordeaux's *Mai Musical* (May 16 to 29). . . . At Aix-en-Provence (July 10 to 21) Gounod's *Mireille* will be repeated in the opera's true setting at Les Baux, with marvellous décor by Georges Wakhevitch. . . . May 23-24-25, the pilgrimage at Saintes-Maries-de-la-Mer, La Camargue, is celebrated with great fervour. . . . From June 19 to 24, *Les Grandes Fêtes de Cornouaille* in Quimper, a Breton gathering of the clans, all the celebrations, the slow music, and the heavy dancing, rather stark and druidical, smelling of sea air. . . . On June 18, a parade in period dress will lead to the beautiful Place Stanislas in Nancy. . . . On Bastille Day, July 14 anywhere, everywhere, dancing and firecrackers; in the village square, often the enchanting travelling circus (*papa, maman,* their very thin child, and the asthmatic learned dog) perform for the children. . . . At Versailles, May 16 to November, an exhibition: "Marie Antoinette, Archduchess, Dauphine, Queen." . . . June 11-14, auto racing at Le Mans.

SPAIN



Carpet of carnations, Sitges.



"Nude Maja," by Goya



Fountains, Barcelona

The focus of festivities travels between the Cathedral and the bull ring. . . . At Elche, near Valencia, there is a little-known, extraordinary *fiesta* which falls on August 14 and 15; its main day-long event is the Drama of Death and Assumption of the Blessed Virgin, set to ancient music and enacted in the Cathedral. . . . The *Feria* at Valencia is July 25 to August 2, with fireworks, bullfights, a battle of flowers. . . . The best bullfights are in Madrid, for the *Feria* of San Isidro between May 11 and May 16. . . . In Pamplona, Navarra, for the *Feria* of St. Fermin (July 6-12) while the *jota* is danced day and night, Pamplona goes wild, with bulls let loose in the streets on their way to the ring, bull fights every afternoon. . . . During the Corpus Christi Feast (June 9), in Sitges, the streets are paved with carnations; in Seville, eight dancers, moving to slow ancient pavanes, perform "The Dance of the Scises" in the Cathedral—their costumes preserved since the sixteenth century. . . . The Alhambra is the formidable, unequaled setting for the Granada International Music and Dance Festival (June 20 to July 5). Concerts are given in all parts of the immense Palace: recitals by Elisabeth Schwarzkopf, Francescatti and Casadesus, Segovia. . . . In the Palace of Charles V, there will be an exhibit of Goya (June 20 to July 8). . . . The Second Mediterranean Games in Montjuich Park in Barcelona (July 16 to 25).



SABINE WEISS

FRANÇOISE SAGAN, a thin flash success at eighteen with her first novel, *Bonjour Tristesse*, which has now been translated into fourteen languages and has sold at least 250,000 copies. With her first monies she bought a black Jaguar, rips around Paris in it, looking like a Left Bank student with her brown, gold-flecked hair, spiky as though cut in a pencil sharpener. With her story-telling gift and her memory of older novelists, she has hit on a chord of instant appeal to the public, a chord, incidentally, which appealed as well to the jury which awarded her the *Prix des Critiques*. She wrote *Bonjour Tristesse* during the boredom of a Paris summer in 1953 when she was "forcibly caged" both to cook for her father, a comfortably rich industrialist, and to bone up for her examinations at the Sorbonne. Now almost twenty, she has been signed by Julliard for five more books, with the stipulation that she take time and write *good* books. In the meantime, she has been writing short stories. This one, *Murder and the Menu*, is the first to be published in this country.

MURDER AND THE MENU

by Françoise Sagan

"We ought to have a drink," Paméla said in a plaintive voice. "You aren't very gay this evening, you three."

They were sitting on the Gritti terrace. Venice was black and green and beautiful; they were handsome, themselves, Gilles and Paméla Mendille, Anna and André Bassen. They were all between thirty and forty. But they were not gay, and only Paméla insisted upon being gay.

Paméla was fair and heedless and—contrary to general opinion—not at all stupid. People simply would not believe that any intelligence could be so little used. Paméla's was acute enough to be aware that something, this evening, was wrong; but she could not know that her own husband, the very dark, very engaging Gilles, had for the past six months been the lover of her friend Anna, and that yesterday he had declared to Anna his intention of breaking off the affair. Nor did she know that Anna was taking it very badly, that André Bassen had known for two months and that his knowledge was the source of his bleak smile, his silences. As far as Paméla was concerned, she was in Venice with her husband and two delightful friends. They were very comfortable at the Gritti; all was well. And Gilles kept glancing at her with tenderness and gratitude. His wife's airiness, that superficial yet boundless pleasure in living, had in the end released him from Anna and the tumults of passion.

"We drank a lot too much yesterday, Paméla my pet," André said. "We'll lose our livers in Venice."

He glanced with anxiety at his wife; Anna was silent and pale. Awfully pale. Something must have broken between her and Gilles. Maybe with a great deal of patience and gentleness he

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would be able to. . . . In André a sort of pity was displacing his earlier hatred; a tender sort of pity, so tender. . . .

"Let's have one 'dry,' anyway," Gilles said.

He needed it. The last scene with Anna had been worse than painful. "I won't let you go . . ." She wearied him. He glanced at the lovely troubled face and felt uneasy.

"Good idea," Anna said.

She closed her hands over her purse, felt the small hard pressure under her fingers, and her heart lurched. The little revolver, black and shiny, quiet in her purse like a pet animal; soon, now, it would wake, spit like a snake from her hand. Paméla would look vastly astonished, André would try to stop her, and Gilles' face would be for an instant distorted by fear. Then he would fall heavily across the table. Perhaps there would be time, before the crowd closed in, for her to lift his beautiful head, watch the blood gush from his beautiful body. Suddenly she was filled with an immense love for Gilles dead.

"So let's have a Martini," she said imperiously.

"I'm going to try the Venetian duck," Paméla said. "I hope they're not raised on the canal. André, you know everything; promise me they're honest-to-goodness freshwater ducks."

"I swear it," André said.

"André would swear to anything," Gilles said. "He's the most ignorant man alive."

"And you," Anna thought swiftly, "you who used to swear that you loved me, that you would always love me. Your promises, your laughter, your hands . . . "

She lowered her gaze to Gilles's hands. They were broad and long, rather blunt. Far less attractive than André's. But they were necessary to her, those hands, no others. She had known for two months that there was something irreparable about her passion for Gilles. She who had never taken love very seriously. . . . And maybe that was the cause of this nightmare. You play, you choose, you cast aside—and then one day you find out that you can't live without one certain person, or that he is living with somebody else and must die before you can again endure the light of day.

She picked up her glass, emptied it. Paméla was laughing. Anna stared at her for a moment, and suddenly saw her dressed in black. She would be exquisite. Poor Paméla—so little to blame for all this. Anna had hated her so when she went to her room with Gilles. Anna, standing in the hall with André, watched them go laughing up the stairs. Paméla was Gilles's wife, he lived with her, woke at her side. Yes, Anna had hated her. But now, looking at her, so fair, so heedless, Anna's eyes filled with tears.

"Let's go in to dinner," Gilles said. "I'm starving."

He was always hungry after making love, too, Anna thought. Perhaps it's normal for him to be hungry after partings. But if he knew what is waiting for him at dinner. . . . She began to laugh and wondered if she might be going insane. Paméla gave her an astonished glance, then laughed too, sharing a secret. Whenever anyone laughed without apparent reason, Paméla confidingly laughed too. Anna stood up and, holding her bag tight, swept into the dining room. . . .

"What will you have?" Gilles asked with an attentive air.

Already he was trying out the "dear friends" pose he had suggested to her yesterday. She could see it now: "Dear old Anna"—and, in a few years, perhaps with a tender glance into her eyes: "Dear Anna, to think that once . . ." And, as a general rule, that was exactly the way these things went. Only—bad luck for poor Gilles—she loved him. She loved him passionately. She remembered that first night, in the hotel on the Quai Voltaire, Gilles's roughened voice, the light falling gold on his shoulders. She closed her eyes a moment. This was not the time to cry.

"Anna's going to have grapefruit, as usual," Paméla said. "I'd like a pâté, please."

Paméla's formidable appetite was a constant source of amazement.

"A whole pâté, in the evening?" Gilles said, outraged.

"But darling, there's no garlic in it," Paméla said innocently. "So what does it matter to you?"

André burst out laughing. Gilles glanced furtively at Anna. Her eyes were half closed, and there was a curious smile on her lips. A motionless and rather terrifying smile. She seemed to be thinking of something else and yet, at the same time, to be horribly sentient and aware. If only she doesn't make a scene, Gilles thought suddenly. But that wasn't like Anna. Not in public. She was too careful of other people's opinions, far too concerned with her own reputation to let anyone else know that she was in love with him. A little spasm of satisfied vanity made him straighten his shoulders.

Anna stared at him and resumed her smile. She was going to kill him. Two shots—or three. For that cruel smile, for all the tender smiles gone with the past. For the nights of love and days of complicity. For that last night of tears. For many bad reasons and one very good one.

"Grapefruit for me, too," André said. "What about you, Gilles?"

Anna was drawing a circle on the table with her knife. The same as the circle she had kept revolving in for two days, now, like a sick animal. She abandoned her knife for the grapefruit. It had an odd flavour; she liked that. *Do they have grapefruit in prison?* This was probably the last one she would ever eat. All at once, she was filled with tenderness, with affection—for her past life, for grapefruit, for evening gowns, for travel—for all the things that no longer had any taste. For André. Had he heard her crying in the night? She glanced at him but he was not looking at her. He was talking to Paméla. He had always been very fond of darling Paméla. As Gilles had said, cynically, in the beginning: "It could be worked out very neatly . . ." Only it hadn't worked out at all. Not at all.

"What I love about Venice . . ." André was saying.

But she was not listening to him. Usually she did, though. André had a great deal of taste, and it is very pleasant to have a husband with taste. Only his words had recalled others, at once whispered and shouted: "What I love about you . . ." Gilles used to say. "What I love . . ." A sudden flush made her feel young again. Was it possible, could it be the same person, that beautiful suppliant animal at her mercy, and this cool, cautious man, this stranger?

"Gilles!" she said aloud.

Only André flinched at the tone of her voice. His hand started out to her, then fell back upon the cloth. Gilles had turned his head away and Paméla seemed not to have heard. *I'm talking out loud,* Anna thought. *What voice was that?* She began concentrating upon practical details. How was she going to get the revolver out of her bag before they saw it? All at once they were turning into detectives, strangers, spies. These people whom she had loved—their warmth—everything became suddenly hostile, from another world. She was alone, and it was horrible.

"The wonderful thing to see," Paméla was saying, "is Gilles in a gondola. He gets up, he sits down, he's as restless as a cat. He feels that he's in danger. It's so funny."

Before starting, Anna had dreamed of those gondolas. Gilles still loved her: they had planned a thousand escapes, a thousand subterfuges. "A gondola with you . . ." she had told him. "You're making me dream like a schoolgirl." In her imagination the water was green and black, she let her hand trail through it, and Gilles's hand scooped it out like some curious bit of seaweed. Her hand smelled of mud, of death, of old stones; Gilles said that he loved that stale odour, and his eyes took fire. . . . But in actuality the gondolas rode so high above the water that the hand could not reach it. And Gilles was not in the same gondola. . . .

"What do you think of the duck?" Paméla said. "I do have some good ideas, don't I?"

"You have nothing but good ideas," André said. "The duck is wonderful. You won't get a wink of sleep all night, but who cares?"

You certainly won't get a wink of sleep, Anna thought with a small inward smile. The police must go around in a motorboat, with sirens. Ridiculous *(Continued on following page)*

(Continued from preceding page) idea! Where am I? They'll have fantastic passport trouble. And how will they get Gilles's body back to Paris? For her, it was simple. The Government, Justice would take charge of her. Everything was so well organized; she had only to go along . . .

"Anna, try the duck, darling," André said.

He was leaning toward her, his face affectionate, a bit drawn. He is suffering, she thought, and I am going to make him suffer more. Something inside her wavered.

"I'll cut it for you," Gilles said. "I know all about a duck's anatomy."

He picked up his knife and fork and began to dissect her duck, smiling. Paméla was smiling, too, affectionately, and André had laid his hand for an instant upon hers. And she, meanwhile, was plotting calamity for them, was betraying them. What nightmare is this? she thought. I could never do it. . . . She sighed; the rigidity went out of her. It was over, she surrendered, she gave up; she would suffer still, a little more; André would help her. He was good.

She looked at them and smiled faintly herself.

"There!" Gilles said. "All you have to do is chew it, but be careful of the bones."

He passed her the plate, smiling. She looked at him for a moment with deep affection. My darling, my poor darling, I give you up—you, your death, our love. My poor darling, be happy. The duck had an odd flavour.

"This must be a canal duck, after all," she said smiling.

Paméla cried out in protest. They all began to laugh. Anna felt weak and at peace. She was eager, now, to go up to their room, to lie beside André, to take refuge against his shoulder. She was old and tired, she would like to have had children. . . . For the first time! As for the revolver, she would throw it out of her window into the canal. A fine gesture, too. How many revolvers rested at the bottom of the canal?

"There's the orchestra, at last," Paméla said eagerly.

And now Paméla, sitting down, would go through all the motions of dancing, with a look almost of pain, until André or Gilles asked her to dance. The orchestra was tuning up.

Then it began to play. A muted clarinet traced the melody, "I'm Confessing," the piano followed, and Gilles turned his head away.

That tune—Anna had danced to it everywhere with him. It was their password. They had requested it of a score of orchestras, hummed it together; it was theirs. A dozen recollections, a dozen evenings surged back into Anna's memory; she leaned backward slightly and felt against her spine the hard pressure of the revolver. She knew that these two minutes had been no more than a truce, that all this was not to be endured: Venice, the laughter, Gilles's presence, that melody. She knew that she must act.

"Four coffees," Gilles said.

"Want to dance, Paméla?" André said, smiling.

Paméla was on her feet at once. She danced very well, her fair hair gleaming under the chandelier. Gilles smiled a little. Then he turned back to Anna with an air of constraint.

"Dance, Anna?"

"No," she said quickly. Then she thought, The last dance . . . the last incomparable. . . . Oh, let's be melodramatic right up to the end. She rose, walked to the floor and turned toward Gilles, against Gilles who took her into his arms. Once more her body found its long-accustomed place, the long-familiar motions, her hand the firm shoulder, her cheek the warm cheek. She felt herself sinking through limitless despair.

"The vocalist is very good," Gilles said in a guarded voice.

Vocalist? Was someone singing?

"I'm confessing that I love you . . ."

But the time for confessions was past. And in any case Gilles was not one to confess a passion but to announce it. The air he'd had at the Revel's that first time, dancing: "Anna, Anna, I'm afraid I'm in love with you."

She had laughed. "What an idea, Gilles!"

Then, after a pause, "But what a nice idea."

He had pulled her closer into his arms and she had thought: *a new adventure.* Gilles's cheek burning against hers, the marvellous record playing—"I'm Confessing," it was called. A week later she had gone with Gilles to the Quai Voltaire.

The clarinet stabbed her with pain. Gilles said nothing, stiffened imperceptibly. He must be afraid that she would cling to him. She was swept by a violent gust of contempt, felt a sudden craving for the chilled hard weight in her hand, the dry crack of the shots. A craving for violence.

"Let's sit down. They're never going to be finished with this one."

He went with her, visibly relieved. André and Paméla joined them. Anna felt herself already set apart from them; her ears were ringing.

"I am definitely at my best tonight," Paméla said. "And André's much better than he used to be. My shoes are practically unmarked."

"Ingrate!" André said. "You make me do some of the most outlandish steps. Don't be surprised—"

For Anna, it was the end. Something in her gradually congealed as she reached for her bag, opened it. The blood pounded at her temples. Her hands were precise and steady. Something was already dead—her past, her life, her childhood—it was all over.

"Anna!" André cried.

Paméla looked vastly astonished. Gilles's face was for a moment distorted with fear; she fired, and he crumpled forward across the table. Instantly there was a terrible seething of motion about her, shouts, strange hands that dragged her back, and she had no chance to lift his head, to look one last time into the face of her love.

TRANSLATED BY CHARLOTTE UNDERWOOD.

Via Paris, via Orlon: the first tunic sweater

Facing page: The first sweater ever knitted to a tunic's specifications—that's how long it is, that's how new it is. It's one of the twenty-three Orlon sweaters designed by Givenchy for Talbott, and introduced by Givenchy in his Paris collection. This tunic sweater: worn as we feel it should be worn—over the slimmest sort of summer sheath, as a late-day look. Sweater, about $20, at Lord & Taylor; Marshall Field; Harzfeld's; J. W. Robinson. Rhinestone earrings by Kramer, turquoise hip pin, and short white Van Raalte gloves: all, also at Lord & Taylor. Chair by Dunbar.

PRIGENT





LEOMBRUNO-BODI

Cotton printing: smart evening course

Facing page: For a hundred casual evenings: a polka-dot shirt and matching skirt, blended with a reverse-dot cummerbund—looking lovely, slender, and unperturbed. By Sportwhirl, of William Simpson Everglaze cotton; $25. Saks Fifth Avenue; Woodward & Lothrop; Montaldo's. Haskell jewellery, also Saks Fifth Avenue. Kidskin sandals by Julianelli. (And: you can even have this hair shade, too—Clairol's rosy "Flame.") Scene: McMillen, decorators. *This page:* Embroidered print on cotton organdie, a dress for the biggest summer ball; white over pink with its own little lantern-sleeved jacket. By Howard Greer. It's at Jay Thorpe; J. W. Robinson. FRANCES MCLAUGHLIN







Dinner courses: saris and shirts

News here: evening dresses of sari cloth imported from India; and shirts continued to floor-length and belted, for an easy, casual, pretty dinner look. *Facing page:* The dinner shirt neatly tucked and tied (and twice as feminine as ruffles), bursting into light-skirted fullness. By Claire McCardell of Hope Skillman sheer cotton chambray, about $55. De Pinna; Julius Garfinckel; Neiman-Marcus; I. Magnin. Her coiffure, by the Breck Salon (see page 176). Background: McMillen, decorators. *This page:* Above, the sari sheath, white and gold, banded with gold thread embroidery, in a blend of silk and cotton, about $70. Delman slippers. Right, sari dress short and full, its gold and whiteness spattered with multicoloured dots, the bosom banded. About $90, in silk-and-cotton. Delman slippers. Both dresses on this page, designed by Filcol, and both at Best's; Julius Garfinckel; Joseph Magnin.



FRANCES MCLAUGHLIN

26 summer

day

Beginning here, a quick course that sketches every important principle of 1955 summer fashion. On these first pages, eight of the smartest ways to dress on an all-day summer schedule.

1. Apply the 1955 principle of polka dots (here, they're somewhat hazy on their form) in black and white. This easy, pleated day-dress of Fran-Tex cotton voile has an airiness to it, but it's covered enough for hot mornings in the heart of town. By Star-Maid, $40. Henri Bendel.

2. Usage for this Oxford-grey dress—daily usage; add a grey beret, white gloves as indicated. Sheer billowy cotton rimmed with black, a V-cut bateau neckline. By Mollie Parnis, $70. Rosette Pennington.

3. In a 1955 fashion textbook, the black-with-white chapter's likely to be read over daily—and a woman who's got her fashion information down pat might furnish a whole wardrobe by the black-and-white instructions in Vogue this spring. Here, a black cotton suit, white applied to collar, buttons. By Harvey Berin, $80. Lord & Taylor.

4. Tunic line—underlined in 1955 fashion notes—news here in two fabric patterns. Checked black and white gingham tunic with a piqué collar, solid black cotton skirt. By Talmack, $90. Saks Fifth Avenue.

5. Could be given a daily reading—the pleasant news of this soft dress of grey cotton-and-silk by Seymour Jacobson, $40. Peck & Peck.



1



2



3



4

fashion studies



6. Good news all day—and the sort you'd think of wearing nearly every day. This easy-skirted dress has an overblouse top scarfed with yellow chiffon. By Ben Barrack of black linen-like silk, $50. At Altman's.
7. An exemplary piece of 1955 fashion that might serve to illustrate these principles: the smartness of polka dots—red on cream silk twill; soft use of overblouse and skirt. And this little fashion-paragon would be equally fine all day, city or country. By Larry Aldrich, about $95. Lord & Taylor; Woodward & Lothrop; J. P. Allen.
8. The polka-dot principle again, here a soft cotton dress, grey with black dots. By Pattullo-Jo Copeland, $95. Bergdorf Goodman.



5



6

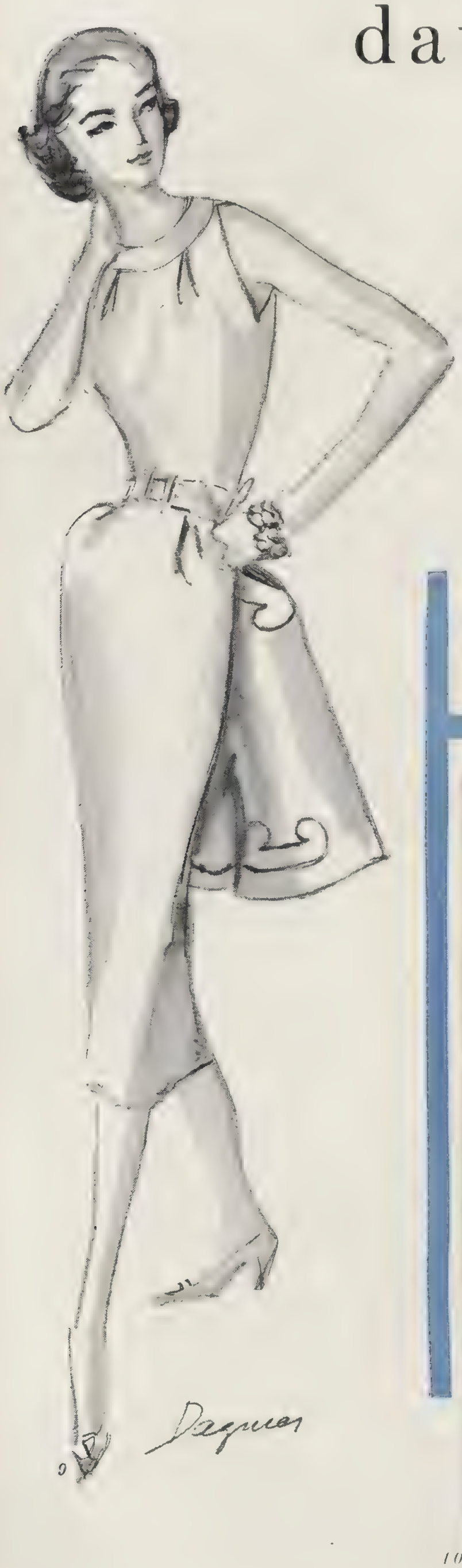
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8

more summer studies

day



26 summer studies, continued—the four on this page, all-day plans. 9. Natural silk tussah sheath with its own box jacket, here carried (and as smart a coat as you could wear). By Talmack, about $135. At Lord & Taylor; Marshall Field; Neiman-Marcus. 10. One of the most useful suits in the fashion textbook: red Irish linen (by D. Strauss) with an overblouse and lining of red-dotted silk shantung. Costume, $110. At Milgrim. 11. For the woman with a high fashion aptitude: black silk shantung in this wide-skirted overblouse cut. By Myron Herbert, $50. Russeks. 12. Pink and white silk-shirting checks—summery thought for an easy, surplice-top dress. By Larry Aldrich, $70. Rosette Pennington.

after five. *facing page:* Five illustrations for our fashion textbook, these at right being in the after-five class—costumes for summer's late-days and little-evenings. 13. Simple as ABC, and the kind of simplicity that fits into summer evening plans with much fashion, no ado. Black voile (Stoffel Swiss cotton) floated over crêpe de Chine, with a tulle underskirt adding to the buoyancy. The white linen collar is tied with a satin bow. By Branell, $90. Best's. 14. Another tunic line to underline in summer's good books. This is actually a double-breasted surplice blouse tucked into a tunic-top skirt. Costume by Miss America, of black silk woven like linen, $70. Bergdorf Goodman; Hudson's; L. S. Ayres.



9 Dayner

10

11

12

after five

15. Perfect way of garden-party dressing (and that's a form where many city-oriented wardrobes draw a blank), this pale, floating dress. It's pink handkerchief linen with a bare, close top, a full skirt fagoted in bands. By Samuel Winston of Moygashel linen, $125. Henri Bendel.
16. Good maxim for little summer dinners: be natural. Here, doing a handsome job of it, natural-coloured Moygashel linen trimmed with natural Venice lace. Overblouse costume, by Larry Aldrich, $90. Jay Thorpe.
17. Late-day plans of the woman whose wardrobe utilizes the smart, cool ease of overblouses: a white overblouse, over a black skirt. Silk shantung costume by Talmack, $90. Lord & Taylor; Wanamaker's, Phila.





17



13



14



15



16



18

little evening

more summer studies

Evening studies here, in the little-dinner life class. For summer's not-very-formal dances, for don't-dress dinners, for summer theatre and for terrace restaurants, these nine costumes cover everything in summer's little-evening engagement books. 18. Quick course in Romantics, this short, drifting dress for dinner, dancing. Black rayon tissue faille. At the back, the neck's squared with bows. By Harvey Berin, $90. Bergdorf Goodman; Hudson's; I. Magnin. 19. White linen ruled off with white lace—a dress that might be the makings of a country week end, sartorially speaking; for don't-dress dinners at rather informal resorts. By Peggy Hunt, of Moygashel linen, Cluny lace. $50. At Arnold Constable. 20. A summer outline that's all outline—the overblouse look sketched from a cuff at the hip, the lace outlined with embroidery. This white sheath also outlines clothes plans for almost any quite-but-not-very formal summer evening. Re-embroidered cotton lace, $125. Bloomingdale's. 21. Fresh from a charm school, this flowery delight. It's a sheer cotton batiste, mille-fleured with lilacs on white; full-skirted, wide-collared. This, by Mollie Parnis, $70. Best's. 22. Black-and-white principle—one of the lightest applications, here. This smart long-torso line is formed with a black-and-white printed cotton voile over cotton broadcloth with a ribbon hip-band. By Ben Barrack, $45. At Bendel's Young-Timers.



19



20



21

23. Report on lace, with marginal notes in linen: nice look for dinner parties, city or country. This two-piece dress is pink French cotton lace rimmed with pink linen. By Larry Aldrich, $125. At Bergdorf Goodman; Hutzler's; Famous-Barr.

24. Good look of brown in town this summer, this look: a brown textured silk sheath with a wide, tied neckline. By Branell, $70. Saks Fifth Avenue.

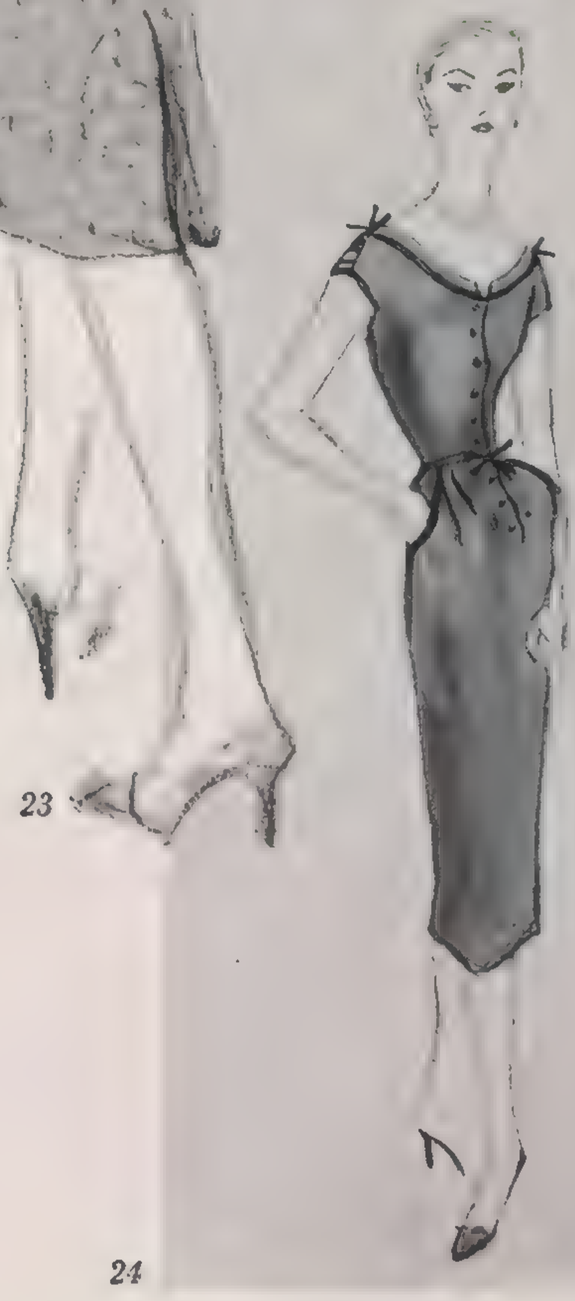
25. Flexible thinking—good fashion thinking. Here, black silk chiffon shirred at the bosom, then supple pleats. By Herbert Sondheim, $110. Bendel's Young-Timers; Sakowitz.

26. Might be the dot on the i in 1955 fashion—dots. This coin-dotted sheath, ivory on black silk surah. By Harvey Berin, $70. Bonwit Teller.











22

23

24

25

26

First time ever—

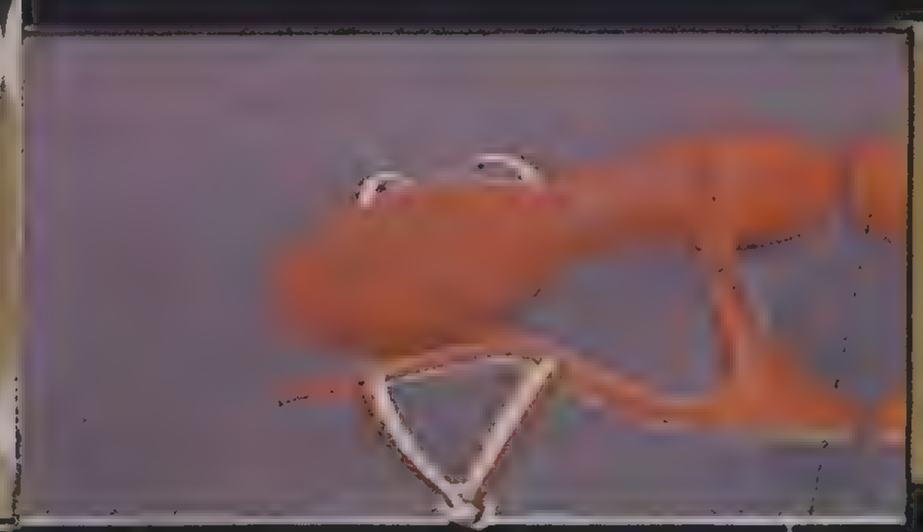
the colour-fast sole

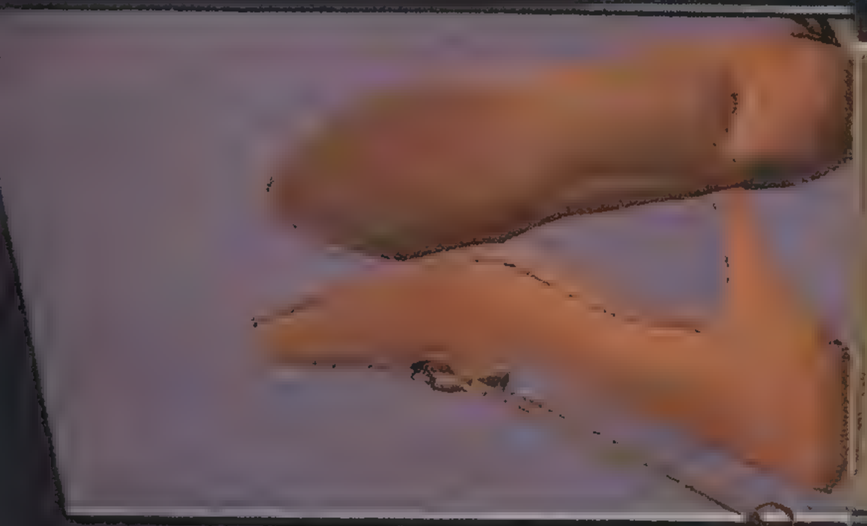
Here's summer fashion on a brand-new basis: shoes soled in delicious colours, only feasible now that the right sole's been found. The colour won't rub off and when it's dirty, gum erasers fix everything. This colour-impregnated material is a household word: Neolite—for years it's been standing up to scuffs and kicks on children's shoes, but the nuances of colour hadn't been explored. Now, a range of sole colours on shoes for summer—but this idea won't stop with the last rose of. At-home shoes will look wonderful with coloured soles; many autumn shoes will probably flash with this new kind of colour.



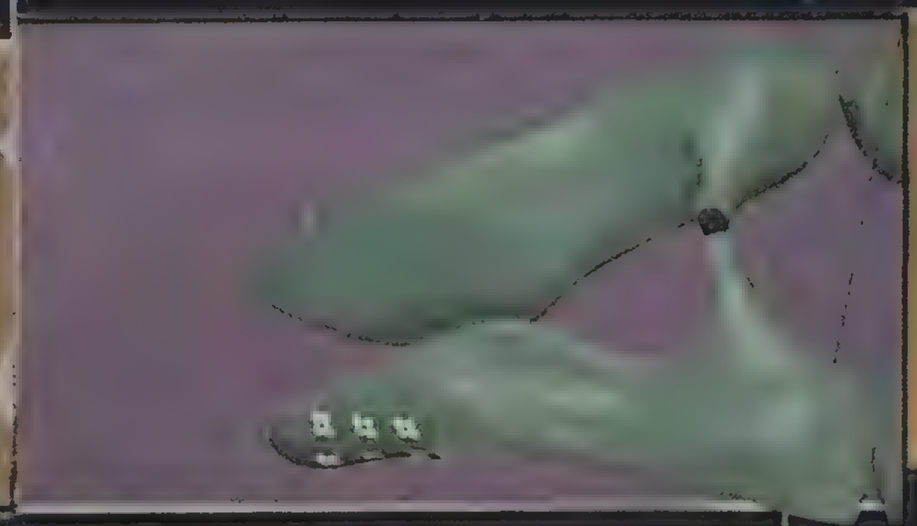
This page: A bare-back sandal, red and white straps tied over a red sole—wonderful by day at a beach club, in the country with pink linen. At night with sprigged organdie or, for a surprise, try this with pale-yellow silk. Here, with a rose print, with sandal-foot stockings by Holeproof. *Facing page:* The brown shoe: suèded calfskin on a sole to match, and a marvellous brown in town. Try this brown as footing for a city-ish black costume with cork-coloured gloves, lots of gold jewellery. The ivory shoe with yellow: suèded calfskin to wear in the country with a yellow linen sheath, ambery prints. The green shoe: calfskin cut out over a white underlay. Use this green to match or pick up another green—the leaf in a rose print, perhaps. The lavender and white shoe: a thong sandal of kidskin, for cabaña life, with a bare-back white sheath. The white shoe with blue: of kidskin. Limited to the country and wonderful there with white-grounded prints, and with white linen. The red and white shoe: the kidskin sandal shown in close-up on this page. *Shoes, both pages:* by Julianelli, with lightweight Crown Neolite soles. $27 a pair. At Lord & Taylor.

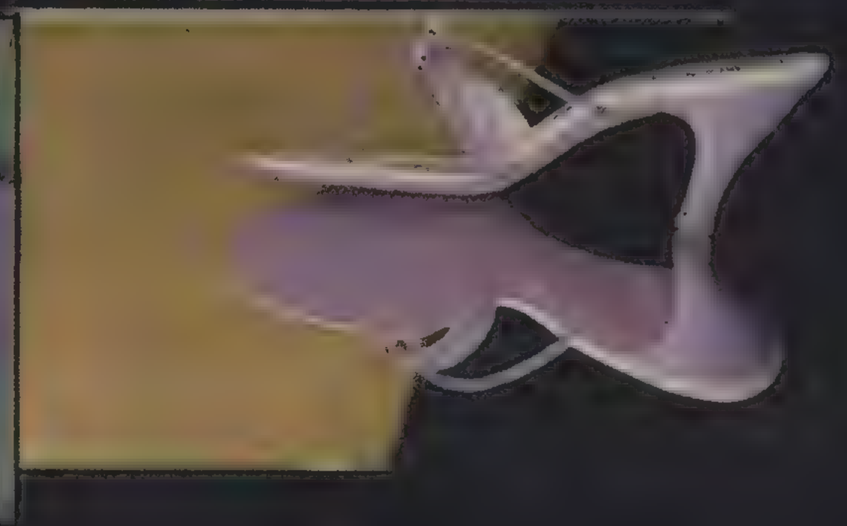












ROUTLEDGE

RAWLINGS

Discoveries in beauty

Elizabeth Arden, who has brought so much gaiety and glitter to make-up, has three new eye shadows glinting with precious metals. There is "Gold," containing 14-carat ditto ($15*); "Silver," mixed with the real sterling McCoy ($2.50*); and "*Chair*," which is a blending of gold *and* silver ($7.50*). Miss Arden made these for an extra sparkle in evening make-up—suggests putting them over her coloured shadows; or using colour behind the lashes, and placing this metallic shimmer in a separate wing above.

Many women who like to keep their hair white or grey are depending on "Tiz"—the cream lotion which evens out yellow streaks and drabness, while conditioning the hair. Now "Tiz" has more news: a hair dressing called "Whyte'n'Gray," which not only keeps a coiffure in place, but continues to correct the colour between shampoos.

Food supplements are part of many beauty treatments today. And now, happily, there is one on the menu for hair. This is a nutrient called Lipicil—and it is an important ingredient of Breck's new permanent which they have called simply and dreamily "Beautiful Wave." The action of the waving solution actually locks in this nutrient, gives the hair shaft a very natural-seeming curliness, and, as an extra dividend, a noticeable lustre.

Spring cleaning for faces is a seasonal preoccupation with Janet Sartin, in her small salon at 667 Madison Avenue. Miss Sartin uses, in addition to her own preparations, mild electric stimulation of the facial muscles, little suction tubes, and a clearing masque. The idea: to encourage the skin to a healthy activity. She gives each client a routine to follow at home, suggests only a few salon treatments during an entire year.

Proof: waterproof make-up

The sopping beauty, opposite, was photographed coming up from her thirtieth consecutive plunge into the water. She is Carmen, known not only for her model's face, but for her flashy, championship swimming. We asked her to test a new waterproof make-up for us—and here she is, giving it the drenching works. Carmen dived into the water steadily for five hours (spent a long time under, with each dive) and looked like this, at the finish: lipstick; eye-shading and complexion, as flawless as when she started. This make-up is a new technique worked out by Helena Rubinstein—with summer just over the calendar. First, her Silk Tone Liquid Foundation is smoothed over the complexion, and the cheeks are highlighted with liquid rouge. Then the eyelids are tinted with Eye Shadow Stick. Now, a Coet (the quilted square of cotton) is dampened in cold water, and pressed lightly all over the face and eyes. Then the face is powdered; the brows penciled; the lipstick put on; and the lashes are darkened with Waterproof Mascara. And last, another Coet is moistened, and pressed all over the powdered face; the lipstick is blotted with a fresh cotton square. The make-up is actually "set" by dampness, and after this, the more water the prettier—for water adds a translucence to the tinted, covered complexion.

*PLUS TAX

Perfume panel

Here is Vogue's own panel show: for it, we have four famous guessers with ready opinions on almost anything. But on this programme, we have asked them to concentrate on perfumes. We didn't want them to guess which was which (in fact we had our spies out, made sure none was familiar with the fragrances in question). Instead, we wanted them to prove a point for us—this: that perfume is as personal as the person, and that no matter what it's real name and intent, the sniffer has his own ideas. The rules of this show were these: each panelist received four perfumes to inhale, via perfumer's blotters, and no other clue. Then we asked: What does this fragrance remind you of? Can you invent a name for it? And a slogan? This then is the script—let the perfumer beware!

OGDEN NASH speaking: **1.** "Smells like Maud Muller bathing in new-mown hay. Name? 'A Clear Conscience.' Slogan? 'With this, your daughter is safe, though sought.'" *Corday's idea is "Toujours Moi."*

2. "This reminds me of a brisk rubdown with new soap, and a cold shower . . . wait, as you get more of it, it becomes more maddening. Another half hour with this and the phone will be tapped! I'd call it 'Moral Confusion,' and if Pepsi-Cola doesn't mind, this slogan, 'More bounce to the ounce.'" *Evyan, with more delicacy calls it "Most Precious."*

3. "Oh, why was I born so soon! Name this one 'Sue Me!' and sell it with 'Try it on your father-in-law.'" *It's Patou's beautiful "Joy."*

4. "Whoa, here comes Marilyn. I would name this 'Definitely Imported' and who needs a slogan?" *An import it is. Guerlain's "L'Heure Bleue."*

ILKA CHASE, ad libbing: **1.** "This reminds me of California—it smells so different. Call it 'Childhood Summer' . . . or 'Lust.' Slogan: 'Friendships quickly ripen.'" *California's Max Factor's "Electrique."*

2. "This reminds me of a dry white wine . . . there's a slightly flinty flavour, a little spice. I would call it 'Controlled Furor' and say 'You can't go wrong, lass.'" *Germaine Monteil's new "Fleur Sauvage."*

3. "This smells like angel's hair. I'd name it 'Easter Champagne' and say, 'This will distract your creditors.'" *"Un Air Embaumé," by Rigaud.*

4. "It's not my type, but I envy the type it's for. Think I'd call this 'Passion's Plaything,' and give it this slogan, 'Live alone and like it.'" *From Italy, and the designer Simonetta comes the new "Incanto."*

WALTER CRONKITE reporting: **1.** "This scent is so definite it's a problem. It's surely Oriental. Let's call it 'Ho-Ho' (that's a restaurant—this ought to get me a free meal). Slogan? 'Bind your hearts, not your feet.'" *This should come as a surprise to un-Oriental Chanel and "No. 5."*

2. "Wonderful, like a summer house re-opened in April. Or maybe like a closed flat, a bachelor's girl, not a bachelor girl's. Call it 'Refugee,' because 'You'll wonder where you came from.'" *Lanvin's "Arpège."*

3. "Am I supposed to tell you what this perfume makes me think of doing? I'd name it 'Penthouse.' I'd say 'This is worth a thousand bucks, automatically.'" *Caron calls it "Muguet du Bonheur," prices it less.*

4. "How much can a fellow take? This smells like a real genuine suggestion . . . frothy and young. Call it 'Excursion in Paris,' and say 'If they know you, they'll ask.'" *Geography? It's Yardley's "Bond Street."*

MISS KILGALLEN, your turn: **1.** "Delightful . . . for somebody terribly feminine, beruffled; with a rich grandmother. Call it 'Boudoir,' and say 'Gentlemen prefer ladies.'" *Dana has another idea: "Ambush."*

2. "A gigolo would steal this. Shall I call it 'Brush Off?' For a slogan, 'When the going gets rough.'" *D'Orsay finds it simply "Divine."*

3. "The lady who wears this is trying to make it quite clear what she's after. Title: 'Overture,' slogan: '???!!!!'" *Schiaparelli's "Succès Fou."*

4. "Reminds me of lunching in Paris on a June day, and planning to shop afterwards for something terribly expensive. Call it 'Glamour at Noon,' and say 'It's enroute to romance.'" *Re Houbigant's "Chantilly."*

DIANE AND ALLAN ARBUS



Houbigant
"Chantilly"

Simonetta
"Incanto"

Jean Patou
"Joy"

Caron
"Muguet du Bonheur"

Dana
"Ambush"

Guerlain
"L'Heure Bleue"

Germaine Monteil
"Fleur Sauvage"

Max Factor
"Electrique"

Corday
"Toujours Moi"

Rigaud
"Un Air Embaumé"

D'Orsay
"Divine"

Chanel
"No. 5"

CHANEL

ILKA CHASE

WALTER CRONKITE

DOROTHY KILGALLEN



CASSIDY

Upper left: Minton bone china dinner plate, ivory with gold-encrusted borders, a special Minton technique; $390 a dozen; at Tiffany.
Upper right: Royal Doulton dinner plate of bone china in "Coventry" design, dating from the 18th century; cobalt-blue leaves picked out in gold; $81 a dozen, to order at Plummer's.
Centre: Queen's ware dinner plate by Wedgwood, in the 18th century "Queen's Shape." In three decorations: Williamsburg Husk ($28.20 a dozen), Green Leaf, or Mandarin (both, $24.60 a dozen). Josiah Wedgwood & Sons.
Centre, left: Royal Worcester dessert plate (8"), white with a royal blue band, gold flowers; a set was presented to Queen Elizabeth as a wedding present by the City of Worcester; $231 a dozen, to order at James Robinson.
Bottom: Bone china dinner plate by Spode (the inventors of bone china), in "Green Basket" design based on Lowestoft; $76.80 a dozen, to order at Plummer's.
Flower arrangement in straw basket: Ann Hagan.

BRITISH TO THE BONE

by Herbert L. Matthews

Bear slightly to the west as you come out of Birmingham and you will reach Stafford. Keep going in the same direction another fifteen miles or so and you will see the most hideous conglomeration of towns that the industrial age ever managed to spawn. There are six of them, labelled through some curious quirk of temperament by Arnold Bennett as "The Five Towns"—Longton, Fenton, Stoke, Hanley, Burslem, and Tunstall.

Bennett, who wrote many novels and short stories about the Potteries, called them Longshaw, Knype, Hanbridge, Bursley, and Turnhill. For some reason or other he left out Fenton. They say here, where the memory of Bennett is far from popular, that he thought it was more euphonious to read about "The Five Towns" than "The Six Towns." As a result, even in the now combined municipality called Stoke-on-Trent they refer to themselves as "The Five Towns," adding immediately for the benefit of strangers that, as a matter of fact, there are six.

Those who read *Anna of the Five Towns, The Clayhanger Family*, and other books of Bennett's about the Potteries, can imagine why they didn't like him while he was alive and have not even forgiven him now that he is dead. Throwing his mind back to his youth, his family, and early friends, he was able to recreate a world that was, in truth, ugly and hard and uncomfortable, but was not without its tributes to a worthy people with one of the greatest traditions of craftsmanship left in this machine age.

Today, one accepts the ugliness which will gradually pass with modernization and rebuilding. What comes out of it all is something beautiful that the world needs and wants; the beauty is good for everybody's soul. But there is no separating the practical from the ideal. In the United States

we turn out tableware by mass production at the rate of a thousand pieces to one that they make here in Stoke. We can make beautiful pottery, too, but it is the rare exception that reaches the highest level of quality.

In England, quality is the rule. The British will never compete with the Americans and they do not try. The Japanese can undersell American products in America. The British product is in the same great line as Meissen, Sèvres, Royal Copenhagen, and—to go way back—Chinese porcelain. The key lies in the hands of the potter, as it did in Jeremiah's day. The machine can never entirely replace the skill of the artisan.

In the schools of Stoke the sons and daughters of generations of potters can shape clay as an American child can make things with Meccanos. During the war youngsters were brought up from London and other cities to help out in the Potteries, but even the most conscientious and intelligent of them could not develop the skill with which the children of the families of potters were born.

To be sure, there are machines here in the "Five Towns," and as the years go by they do more and more. But somewhere the line has to be drawn, and always will be drawn, where the machine has done its best and the touch of genius that makes a man greater than a machine comes into play.

And then, there must be natural advantages. Stoke-on-Trent was not arbitrarily chosen to be the centre of the English Potteries. The Romans, who brought the potter's wheel to Britain, found red clay in what is now Staffordshire, but it was only when the coal was found here that this region became a real centre for pottery. Every kind of pottery is "fired" at least once, and the finer, more elaborate types from three to six and more times. The kilns have to be heated, and coal is the source of heat, even today when electric and gas ovens are becoming the rule, since the generating power for the electricity and gas comes from coal in this country.

Long before Josiah Wedgwood was born in 1730 at Burslem, the mother town of this agglomeration, they were making pottery around here. Now the old red marl is too coarse for anything but the saggars, those "safeguards" or containers that protect the fine porcelain from the fierce heat of the coal ovens. Pure white china clay and china stone were found in Cornwall in 1768, and it is the finest in the world. Ball clay, which is more plastic, comes from Devon and Dorsetshire; flint from Kent; fireclays, used in the composition of sanitary ware, from other parts of the Midlands and from Scotland.

And then there is the bone ash, used in "bone china," which is England's proud monopoly and the main reason for the superiority of British chinaware. The best ash is made by calcining or roasting the shin bones of oxen and grinding them to a fine powder. It gives a white, translucent product, which is very tough and resilient. The translucency is what distinguishes china from earthenware, which contains some ball clay. Hold a teacup to the light, and if you can dimly see your fingers through the side, it is china.

They have a saying, here in the Potteries, that "bone forms the skeleton of English china." You can always tell a Staffordshire man by the way he picks up a plate or cup when he sits down to eat, and looks at the back to see who made it. An old timer said that the real reason is he wants to see if mother-in-law is in it.

I watched a middle-aged woman, painstakingly scalloping the edges of cups with a little knife. She had been doing it from girlhood and was very skillful. It could never be possible to make the edge quite uniform and even. Next to her a young man was performing a similar process with a newfangled machine that cut all the scallops with one go, evenly and precisely. The woman didn't like the machine and said she would rather do it by hand—"it is more satisfaction."

Which was right? The young man was producing more cups and with greater technical precision. But the woman was producing something that had the precious touch of the artisan, something made by hand, whose very unevenness was the mark of its quality.

The problem is to lose neither one's soul nor one's profits. All potteries now, for instance, compromise on the age-old process of "throwing" the object that is being moulded on the potter's wheel. In Biblical times the motions were controlled by the feet, leaving the hands free to shape the clay. "Then I went down to the potter's house, and, behold, he wrought a work on the wheels."

The Romans brought the wheel to Britain, and it is still the same process—but now it is run by electricity. Only the hands that shape the clay are going through exactly the same motions, taking a brown, shapeless lump of earth and rearing it, as if by magic, into a thing of use and beauty.

You find it most of all, here in England, in those jealously guarded secrets of mixing, firing, and glazing, or of specialties that others can not duplicate. Sometimes it is a secret process, like the flaming red ware of Royal Doulton—"rouge flambé"—that only two members of that huge firm know how to make from beginning to end. Sometimes, like Wedgwood's jasper ware, it is a process so difficult to duplicate that no other pottery cares to try. The trial pieces that Josiah Wedgwood preserved before he perfected jasper ware in 1774 run to more than 10,000, without counting hundreds destroyed. The white, classical reliefs on a blue, green, or black background are now familiar all over the world, but no other firm tries to duplicate them.

The quality of the Spode chinaware made by Copeland's; the individuality of each fine piece, painted by artists and "fired" again and again—no machines that modern genius can invent will ever produce the like.

Minton and Worcester, Wedgwood, Copeland, and Doulton—these are the "Fine China Group" whose names are world famous, but there are many dozens of other factories producing china and earthenware that finds its way across the Atlantic in a vain effort to feed a rapacious demand. Gone are the old china factories of Plymouth, Chelsea, Bow, and Swansea. There are odd factories in Worcester, Bristol, Derby, and Newcastle-on-Tyne, but 85 per cent of the whole English pottery industry is centred here in Stoke-on-Trent.

Stoke-on-Trent, curiously enough, is called the "White Country," as distinguished from the "Black Country" around Birmingham where the heavy industries are centred. About the only thing white is the china clay that you get on your clothes in going around the factories there. A pall of smoke hangs over the grimy, red brick houses, the drab streets.

There is nothing more intriguing about the English Potteries than that combination of beauty and the beast. The product that Catherine the Great, Napoleon, President Theodore Roosevelt, and the rest found so beautiful, came out of ugliness—the drab earth, the smoking ovens, the dark factories, the gloomy, grimy, hideous towns. They cling to that ugliness as if it were comforting; they abandon the old ways with reluctance and sorrow; they yield to the machine only that minimum which is necessary.

LEOMBRUNO-BODI



The men's page: the yellow country shirt

Yellow is still the newest of the established colours in a man's wardrobe. We introduced it first in 1953, and since then it has sparked four resort seasons, and, more recently, shaped the new informal dinner jacket. Now, new as it still is (two years is pretty speedy acceptance in the gentlemen's field), it has lost its shock value and can be considered as the naturally good colour it is. Here, swarming around the handsome new Ford Thunderbird, a summer's worth of yellow shirts, all in fabrics by Everfast, all made crease-resistant by Everglaze.

Starting far left: First, the man with the golf club; he wears a standard short-sleeve golfing shirt of yellow spun rayon, $8.
Charcoal-grey walking shorts in a firmly woven blend of rayon and cotton, $11.50.
Tall nylon stretch-socks, by Exeter; $1.50.
Tasselled black calfskin moccasins by Taylor-Made, $19.
Second, the man who just said something (mildly) funny . . . he's got on what looks like a yellow foulard shirt, is actually of lawn; $12.50. And it's worn with charcoal-grey shorts ($11.50) and this news:
natural cotton moccasins by Ripon, $3.50.
Third—"Anyone for food?" The hungry man wears yellow with a tan—a khaki-toned shirt of very thin Egyptian cotton, polka-dotted with white; $11.50.
Tan cotton twill beach trunks, $10.
And again, new cotton Ripon moccasins; these, $3.
All the shirts and shorts are by Izod of London, at Altman's; Hutzler's; Hudson's; Neiman-Marcus; J. W. Robinson, and other shops listed on page 179.
All the accessories, also at Altman's. Ray-Ban sunglasses.



News in swimmers' suits,

and that's the suit that doesn't mince steps when it comes to plunging into the water—this, woven in black in a new soft-textured fabric, minus sheen, with a pretty bloom on its surface (they call it "Peach Skin").

And, it's cut with a clean-cut figure for aesthetic as well as aquatic reasons.

By Cole of California; about $17. (The Rosenstein fabric is a blend of Celanese acetate and Lastex.)

Saks Fifth Avenue; Frederick & Nelson; Neiman-Marcus.

Her beach tent: a Cannon beach towel.

Swimming, swimmingly: that's the business of this bathing suit—a sheath that's stripped down to beautiful essentials outside and carefully built up within to keep the figure under complete control. By Rose Marie Reid; about $18. (The fabric's a Warshow bengaline, of Celanese acetate and Lastex.) This and the Garland sweater, at Lord & Taylor. Bathing suit, also at Julius Garfinckel; Hudson's; I. Magnin. The lipstick: "Luscious Red" by Beauty Counselors. Pompeii sunglasses.

PRIGENT







Beach fashion—
a quick study

Here, a composite of a good part of this year's
beach news. Present (and all in fashions by Jantzen):
the clear print; the abstract print;
the less anatomical maillot; a skirt where you'd
expect shorts; and the new safari shirt jacket
for men. And, good fashion on beach or boulevard,
the 1955 Dodge Custom Royal Lancer.
Specifically: The lady who's waving "Hurry up—
we're *starving*" . . . her skirt, full and blowy, is a
Bates Disciplined cotton in an Italian print
of many misty leaves and flowers, $9.
Her cotton jersey shirt, deep powder blue, $3.
Cotton-soled, ribbon-laced beach shoes, $3.
The lady who's so hungry she's "simply not going
to *wait*" wears a maillot that's a gentle shaping
of topaz and turquoise harlequin diamonds
on Bates Disciplined cotton; $11.
Her terry-cloth beach jacket, $7.
What all the feminine agitation is about: the
contents of the wicker picnic basket—from
Abercrombie & Fitch, and resting here on a
bright red tablecloth from Léron.
The man who's hauling out the beach umbrella
has on the new safari shirt—a cross between
the Cuban shirt and the Norfolk jacket.
In a rayon, acetate, and cotton blend, $15.
All the beach clothes on these pages, by Jantzen.
All at Altman's; L. S. Ayres;
Famous-Barr; J. W. Robinson; shops on page 180.

Country guidebook: 14 fashion views


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HORST


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11

For 1955 out-of-town dressing, here are fourteen fresh ways to dress for the day. Ideas predominating? Airy cuts, colour, breeziness. 1. Natural-coloured jumper dress with a breezeway cut at the neck. By Vera Maxwell, of Moygashel linen, $45. Saks Fifth Avenue. 2. The blouse of blue McBratney linen ($12); Irish linen skirt, plaided blue-green ($23). Both: Lorraine Budny. Henri Bendel. 3. Clean-cut stripes on polished cotton (Hope Skillman fabric). The sleeveless dress, by Brigance of Sportsmaker, $30. Lord & Taylor. 4. Flowers for the country (nicest kind of coals for Newcastle). Pink and red blooming on a scarfed sheath of cotton. By Lorraine Budny, of a Fuller fabric, $16. Jay Thorpe. 5. Print applied gaily: blue stripes, red and green petals. Pleasantly covered cotton by Nettie Rosenstein, $110. Bonwit Teller. 6. A surplice-tied bodice, a skirt in layered fullness: out-of-town look by Vera Maxwell, of sheer pink Guild cotton, $45. Bloomingdale's. 7. A pink coat of embroidered pink linen, $50, worn over a pink linen sheath dress, $50. Both by Tina Leser, at Bonwit Teller. 8. Country scenery: a ruffled white cotton blouse ($17); a red and white striped skirt ($35). Both by Tina Leser. Bonwit Teller. 9. Wonderful lunch-at-the-club (country) look: corded blue Stevens cotton with white piqué. By Tina Leser, $45. Lord & Taylor. 10. Fresh young country-afternoon dress: blue Pima cotton, cut low and smocked. By Nettie Rosenstein, $115. At Bonwit Teller. 11. Smart country day-into-dinner dressing: this polished cut of satin-striped white Stevens cotton. By Ben Barrack, $40. Altman's. 12. Silk broadcloth, country uses: a moss-green blouse ($15) with a green and pink checked skirt ($20). Both at Henri Bendel. 13. For numerous out-of-town lunches, lawn parties. Natural linen (by Moygashel), cut this easy. By Jane Derby, $110. At De Pinna. 14. Pink-embroidered cotton (Hope Skillman). Claire McCardell, $50. Lord & Taylor.


12


13


14



New cotton lingerie cuts

Summer lingerie handbook: new blends, new cuts

1. A white crinkled cotton slip (ironing not needed) that's been made as if it were silk—with fine, fastidious details. There's a wide edging of écru nylon lace on the bodice, and a hem scalloped in écru. By Hatab, $13. Saks Fifth Avenue. 2. The new night smock—a pretty little cover of white crinkled cotton that falls softly, deliciously midway above the knee. It has dolman sleeves rimmed with narrow bands of lace, more lace at the hem. By Iris, $15. Lord & Taylor. 3. A white cotton petticoat met here at the waist by a hip-length brassière: very good treatment for the long-line summer dresses. The petticoat: white organdie over a pale-blue organdie lining, newly slender over the hips, then flaring out into a wide flounce tied with a pale-blue ribbon. By Karell, $11. Bonwit Teller. Strapless brassière of Dacron elastic, nylon lace; by Bali, $10. Altman's. Chandler mules. 4. Dacron petticoat with a summer plus—cotton; it's a pale-blue sheath, hemmed with nylon lace. By Virginia Wallace, $11. At Bergdorf Goodman. Strapless brassière, white nylon marquisette. By Warner's, $6. Altman's. 5. A batiste that's cotton-Dacron-and-nylon, adding up to a beautiful nightdress. The bodice and waistband are embroidered, the back shirred with elastic. By Barbizon, $8. Bloomingdale's; Halle Bros.; Andrew Geller mules. 6. Cotton, Dacron, nylon blended into a pink knee-length nightdress, by Fischer. It buttons all the way down; has a lacy yoke. About $15. At Bergdorf Goodman; I. Magnin. 7. New gipsy-length petticoat for the demi-long dinner dresses. Dacron and cotton blend, crisped with a nylon net lining. By Gracette, $35. Bonwit Teller. Warner's long-line brassière, $11. Altman's. Palizzio sandals.



New cotton blends of nylon and/or Dacron

PRIGENT



VOGUE
PATTERN
8611



Summer directions
for white:

Outlined by Vogue Patterns

This never changes, summer to summer: the complete femininity of the completely white dress. But this does change—the cut that makes it contemporary. Here, two of the smartest forms white can take this year, under Vogue Pattern direction. *Facing page:* For day, the high-bodiced dress (covered, but airy), with a skirt that's pleated all around and crisply petticoated. Made from Vogue Pattern 8611, in Bates white cotton matelassé. Hat by John Frederics—tied into a bonnet with a Glentex scarf. Jewellery by Castlecliff. *This page:* Very special look for little dinners (or you might wear it to a summer wedding—and upstage the bride), the coated dress, in white lace over linen. The sheath is also laced across the top. The coat: Vogue "Easy to Make" Pattern 8549, in white cotton lace (when lined with net, it needs no further finishing). The dress: Vogue "Easy to Make" Pattern 8577, in Tebilized white Irish linen, by Tootal. The pattern includes a detachable overskirt. Albert Weiss jewellery. *For sizes, yardages, prices: see page 180.*

DRESS: VOGUE "EASY TO MAKE"
PATTERN 8577
COAT: VOGUE "EASY TO MAKE"
PATTERN 8549



1

Junior fashion course . . . it's a breeze



2



3



4

LEOMBRUNO-BODI

For anyone who's a wearer of junior sizes, and belongs to the lighter-than-air school of summer fashion-thought, here and on the next pages are ten floating examples. More light reading: the price tags. (You won't have to float bond issues to cover them.)
1. Coral field flowers scattered on a white cotton organdie dress. By Lanz Originals, $30. Bonwit Teller; L. S. Ayres; Frank Murphy. Backless sandals by Mademoiselle.
2. Air-borne dotted swiss with slight sleeves, stripes of lace. We added the black belt—or try pale-blue kidskin, a bunch of fake cornflowers, or real violets; $23. Best's.
3. Perhaps the airiest of the new browns in town—this is brown organdie embroidered with dots; white organdie at the neck. By Junior Accent, $40. Bendel's Young-Timers.
4. Here, the Chesterfield of the lighter-than-air fashion world: a neat little velvet collar, black buttons at the front of this white organdie shirtwaist dress embroidered with black polka dots. $35. Saks Fifth Avenue.
5. Gravity-defying: this billowy dress of green and white stripes, flower-printed. Green velvet belt. By Mr. Mort, $35. Dimity by Everfast. Saks Fifth Avenue.

5

LEOMBRUNO-BODI



6

Air-borne fashion in junior sizes. Easy fashion direction here: take voiles, dotted swiss, organdies in dots or checks. Then add: a fresh summer breeze or failing that, a good electric fan.

6. Green and white checks, rimmed with white linen—a full-skirted dress with a fitted bodice. By Minx Modes, of Ameritex gingham; $23. Altman's; Vandervoort's; Davison-Paxon. Green sandals—mere striplings.

7. Navy-blue dotted swiss—just as fresh as the flowers here. The collar and cuffs: white organdie. The dress is a Stoffel cotton. $30. At Peck & Peck. The sandals here, strips of periwinkle blue, are by Liparé.

8. Light refreshment: a black cotton voile bodice, white skirt with black poker chip dots, tied with velvet. By Tailored Junior in ABC Tebilized voile; $20. Best's; Woodward & Lothrop. Sandals by Fiancées.

9. A fitted bodice—the overblouse principle; a billow of skirt. Of blue ABC Tebilized dotted swiss; $30. Saks Fifth Avenue.

10. This summer prettiness—checked dimity (black and white) with a fan of a skirt, a white piqué cowl collar that's threaded through with black grosgrain ribbon. By Junior House, $18. At Franklin Simon; Younkers; Vandervoort's; Maison Blanche.

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PHOTOGRAPHED BY COFFIN AT SAKS FIFTH AVENUE

Mrs. Exeter's summer fashion: the majors

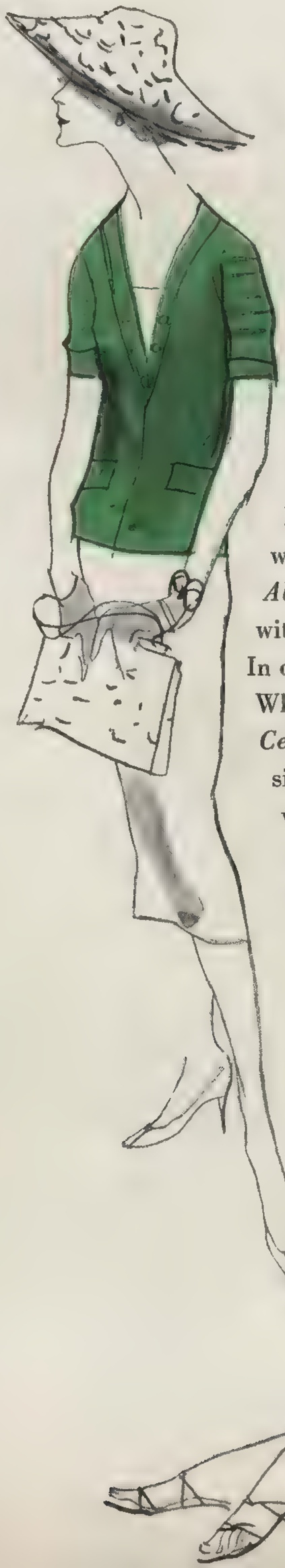


"These," said Mrs. Exeter, "are what I call wardrobe-makers. They set the pace for my whole summer, and my lesser buys seem to circle around them agreeably." *Facing page:* Mrs. Exeter on the fashion-hunt at Saks Fifth Avenue, choosing a silk print afternoon dress—white, yellow, black—that will also do her nicely for summer weddings and big luncheons. In Mrs. Exeter's size the sleeves are longer, the skirt a fraction less buoyant, but everything else, including the Onondaga silk, is the same. A Sophie Original, ready to wear, $125. Mrs. Exeter's own costume: a black Tootal Tebilized cotton voile dress, entirely tucked—cut to step into. ("Black voile is back in fashion, and back in my good books now that it's cut tranquilly," says Mrs. Exeter.) $90. Mrs. Exeter's cousin, who came to look—and stayed to fall, for an evening dress—wears a black and white cotton coat-jacket, a good, smart, independent summer item, here over its own slim black Italian silk shantung dress—cut with sleeves of course. $125. *This page, above:* Mrs. Exeter calls this her "watching" dress: for watching tennis, polo, the children's swimming meet at the club—or more frequently—people, across a Sunday luncheon table. (Here she's watching for garden-furniture news, at Lee Woodard.) Pale-blue pesante silk—to step into (a hidden front zipper makes it possible). A Sophie Original, ready to wear, $195. *Below:* Mrs. Exeter's dinner dress packs beautifully ("but doesn't look as if I bought it *because* it packed"). Pale-beige Chantilly lace and organdie with all the qualifications a grown woman wants: arms covered, a pretty décolletage, and smoothly flared skirt. $125. *All the clothes* on these pages at Saks Fifth Avenue, and all the hats also—they were designed by Tatiana.





Vogue's cover fashion continued: the silk pull-over



Some of the most exciting separates news yet uncovered for summer: silk pull-overs, that work like warm-weather sweaters, designed by B. H. Wragge with an eye for high-key colour. You've already seen one of these in electric blue on the cover of this issue; here are three others, brilliant over white; and there are as many more vivid shades and vivid ways of wearing them as you have skirts and ideas.

For town, any of the pull-overs could make a smart overblouse dress out of a black linen skirt. Or you might wear one over a linen skirt that's the same colour, but paler—a bright brown pull-over, say, with a beige skirt. And for evenings—here's just one inspiration: a canary yellow pull-over with a long sheath skirt of cream satin.

Above: The pull-over as an evening blouse—with long narrow sleeves, big, side-slit patch pockets. In orange silk gabardine, about $35. White linen evening skirt, $30.

Centre: V-necked pull-over in green silk gabardine with a snap-in white linen dickey, a belt at the back. About $50. Linen skirt, $18.

Below: Same pull-over shown top of page, here in canary yellow. White linen shorts, $13.

Everything here: designed by B. H. Wragge, at Bonwit Teller; Harold's; Neiman-Marcus. Frederick & Nelson.



DRAWINGS BY ERICA PERL

At last ... a make-up that does not change its color under any light

In all the world, no make-up does so much for you as the new Viva Fluid Make-up.

How many times have you applied make-up with the discouraging knowledge that it would not keep its true color...that the moment you exposed it to the brilliance of the sun or to the unkind sharpness of artificial light, the color would show a definite change? And how often have you wished for a make-up with a color that would be unchangeable?

At last, Frances Denney has created that make-up.

Frances Denney calls this discovery "Constant Color." Now you have the assurance that the color of your make-up will not change, will not fade or darken. No other make-up will do this. Only Viva Fluid Make-up contains this exclusive beauty-giving quality that assures you of "Constant Color" under any and all lighting.



And Viva Fluid Make-up does more. The instant you smooth it on, your skin glows with a luminous radiance. This happens because Viva Fluid Make-up reflects light rays. Enriched with Viva beauty cream, this make-up helps to retain the natural moisture so essential for younger-looking skin.

Viva Fluid Make-up is so easy and pleasant to use. It covers the skin with the smoothness of satin and never streaks, never cakes.

In radiant shades, each with "Constant Color," for every complexion. $5.00 plus tax. At fine cosmetic counters, or write Frances Denney, in Philadelphia.

FRANCES DENNEY



Clothes for games—by the rule book

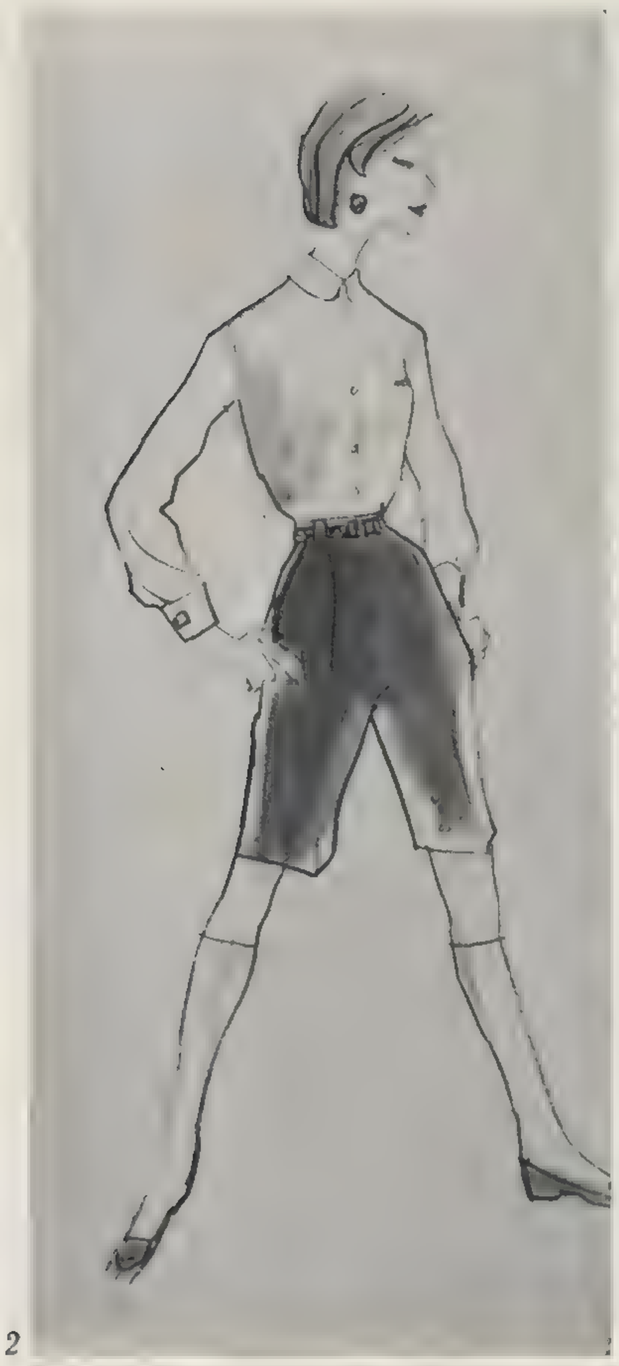
Fashion in sports clothes, simply this: correctness. Change isn't ruled out, but a functional line, top-notch tailoring in first-class fabrics always go best. Some of the best examples going:
1. Made for golfing—the skirt's neat but easy, the blouse won't hamper a good follow-through. Both of light-blue cotton, rayon, and Chromspun acetate cord. Blouse, $5; skirt, $7. Both, by Summit of Boston. Best's.
2. Beautifully-cut Bermuda shorts (sailing, bicycling, country life), dark grey wool flannel. By Pendleton, $15. At Abercrombie & Fitch. Pale-yellow silk broadcloth shirt, by Alfred of New York, $13. Bloomingdale's.
3. Beige wool gabardine trousers, by Evan-Picone. $18. At Lord & Taylor. White silk broadcloth shirt by Alfred of New York, $15. At De Pinna.
4. Tennis dress, faultlessly cut and correct. A pleated skirt ($12) over a one-piece shirt-and-shorts ($13). By Haymaker, of white jersey (Avisco acetate and nylon). Best's; I. Magnin.



1



3



2



4

DRAWINGS BY ERICA PERL

N° 5 - BOIS DES ILES - GARDENIA - RUSSIA LEATHER - N° 22



THE MOST TREASURED NAME IN PERFUME

CHANEL





Cotton lingerie handbook

(Continued from pages 160-161)

More lingerie here that indicates a cool, delicious summer for you, *and* a pleasant summer for the laundress—there's less and less pressing involved. All these are cotton, in two cases with Dacron added. 1. The nightshirt coat, sleeveless and pocketed, with colourful outlining on the collar and pockets in bright red piping. Made in soft white Lowenstein cotton crêpe. By Sans Souci, $4. At Gimbels. 2. A cool, full-skirted nightdress—so light it's practically airborne, made in combed white cotton plissé. There are tiny shirred pleats across the bosom, the top of the bodice is piped in yellow, continuing into shoestring shoulder straps. By Schrank, $4. At Stern's. 3. Frills and flowers where you can have your fill of them—on a nightdress of pink cotton, day-length, embossed with daisies. The neck is threaded with lace and rimmed with organdie; a tiny bow ties over each shoulder; more ribbon on the skirt. By Rogers, $7. Best's.

4. A smartly tailored slip made in a smartly chosen blend of fabrics: Dacron plus Egyptian cotton. The neckline is shirred with nylon tulle, and the hem is made in the same tulle, doubled. By Faerie, $6. Best's.
5. An embossed batiste slip that fits like a petticoat from the hips down—fitted at the waist with an elasticized band on each side, smooth over the hips, and then cut in a series of flounces. The bodice, rimmed with embroidery. By Artemis, $6. At Lord & Taylor.
6. The half slip that's all cotton and Dacron slimness to the last six inches, where it flares out into an eyelet-embroidered flounce, with ribbon beading drawn through. By Fantasy, $6. At Altman's.
7. An entire summer rose garden—almost—that's been printed (or planted?) into this white, crinkled cotton peignoir, patterned with moss roses and tiny green leaves. The deep yoke is tied with a drawstring, finished in lace, as are the sleeves. By Kickernick, $9. Underneath, there's a matching nightdress, $7. Both are at Lord & Taylor.



4



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7

DRAWINGS BY ERICA PERL

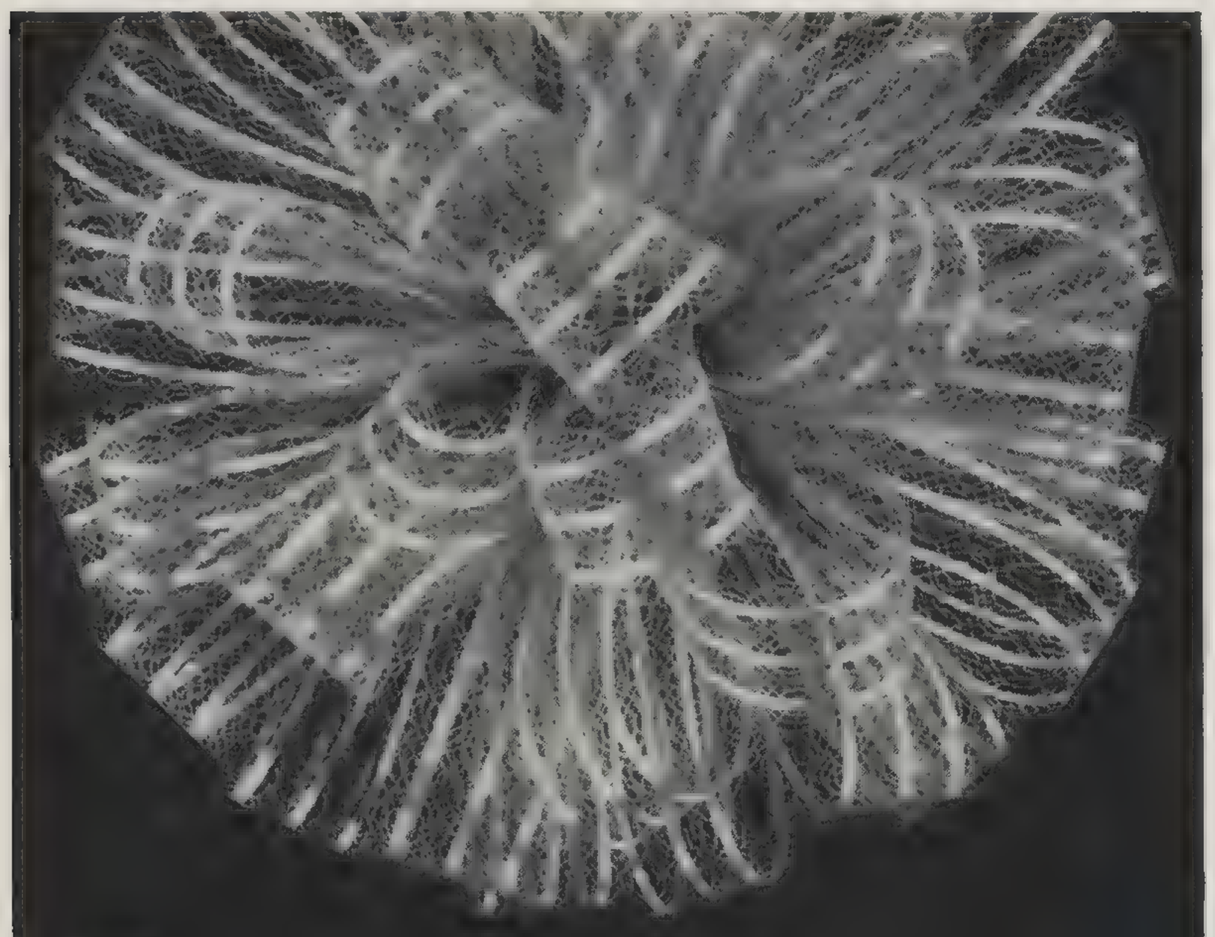




they're socially correct wherever they go
...and they're going everywhere

REGENCY SHORTIES — satin-smooth, pen-inviting vellum, white, blue, pink. Box of 50 sheets open stock and package of 25 matching, fashion lined, continental styled envelopes $1.00. Also available in boxed paper.

Montag's
shorties
for more than a note . . . less than a long letter
Atlanta, Ga.



IT makes every gift more important

Decorette®
the lovely, lacy ribbon that
makes the "Magic Bow"

Decorette RIBBON

3M Companion to SASHEEN®—both products of Minnesota Mining and Manufacturing Co

LEOMBRUNO-BODI



Summer shirts: new Latin American printing

The printed shirt here: all shirt, except for the sleeves—they're pretty little blouse sleeves with buttoned bands. As for the print, it's one of a new series of Springmaid cottons, hand-screened in Latin American designs (see pages 114-115)—here, a design of burnt orange and navy blue. The skirt: navy blue linen, narrowly-cut, with its own belt. Together, the kind of costume for any summer-morning eventuality in the country. Shirt, $8; skirt, $8. Both by Adelaar. At Best's.



Discoveries in beauty

For the woman who's definitely blond, brunet, or red-haired: the coiffure should be all line, smoothness, curve. The Breck Salon, at 5 East 57th Street, is in happy agreement with this attitude towards hair. For instance, this coiffure by their Mr. Fred: using blond hair as if it were a beautiful piece of blond satin. (The proof of its success shows in colour on page 136.) Breck has always believed in beautiful hair, kept at its best. Their present prescription: a Cream Treatment for finest texture, gentle shampoos that can not strip the hair of natural oils, a final Cream Rinse for silkiness.

VLAMINCK

(Continued from page 127)

was wit in the quick curve of her thin lips. Vlaminck suddenly exploded, "I only drink water; journalists distort everything! In my whole life I have never touched a drop of alcohol. I don't like its taste!" He stood up, went toward the corner near the long, low window and sat down on a high stool by a tall easel completely splattered with paint. "This easel that you see here is forty years old. I had it in Montparnasse." A curved palette hung on the easel, a large opaque area of black paint submerging the few bright colours. Black, the dominant of his late years, seems the reaction of a violent nature to that other extreme, the bright *Fauve* colour.

Reminiscences started flowing; he forgot his forbidding act. His impulsive nature reassured, the process of communication started. Words, words crowded his mouth in this sudden outpouring of a solitary man. Nothing, no one could stop him now; his hoarse voice coming out of the now hunched, resonant frame filled the room with a continuous rasping, like the sound of a gramophone needle scratching the felt of the rotating turntable.

His large hands, their sensual mounds clearly lit by the side-glancing light, swept and smeared the air as he spoke. These gestures were not the precise indications, the direct blows on meaning but the vague seemingly uncoördinated thrusts of a groggy fighter before the knockout.

"Towards 1900 I shared a studio with Derain ... the rent was ten francs a month ... even so we didn't pay our rent. We used to burn the wooden chairs to keep warm. The portrait that you see here, I painted it in those days to pay the rent ... ten francs ... now, it's worth two million." His mind jumped from subject to subject as a word, a sound, pressed an inner button and released memories.

Lautrec: "He had the intelligence of a hunchback." Vlaminck goes to the movies but protests against their portrayal of artists: "Lautrec loved women and he was never embittered by his deformity."

Utrillo: "The film on Utrillo was equally false. They made him look like some idiot from the Renault factory. That isn't Utrillo. He is really out of Dostoevsky. There is a little of Alyosha in him ... a little of Prince Myshkin."

Rouault: "He's a madman, too. His is a mystical folly. I have letters, poems of Rouault ... completely crazy. For Rouault, Christ was a rebel."

Vuillard: "Don't like him. A Vuillard smells of cats and musty interiors. Bonnard has much in common with Vuillard but Bonnard is an honest guy. He's a little master, like the little Dutch masters, who paint interiors with women darning socks and naked babies' bottoms.... Bonnard's on the level. But he is a *petit bourgeois* who does not rise above his epoch. Like Proust ... it does not go beyond his epoch. It becomes old-fashioned, like fashion that becomes unfashionable, like skirt lengths.

"A man who surpassed his epoch, and how, Van Gogh!

"I don't like artists, especially painters. I prefer writers. Literature is my 'Violon d'Ingres.'

"I work fast ... I am not a Braque who makes tapestry. I never retouch a painting ... it's better to start afresh on a new one; otherwise one gets lost.

"A collector asked me how long it took me to paint this picture. 'One hour,' I said. 'That's a lot of money,' he answered. Time does not mean anything. One hour, one puts one's whole life into that hour!

"I never know where my painting is going. When I paint, it's as if I was taking a train for Brussels; two hours later the conductor tells me that my train is going to Le Havre. Me, I look out of the window, I like what I see, it's pretty so I don't get off. I continue.

"There is too much calculation in modern art. Me, I've never been able to add. I stand for the painting of feeling."

Vlaminck stood up, suddenly alert, momentarily rejuvenated, wound up by his own thoughts. Behind the easel were stacked many recent canvases: landscapes, seascapes, flowers. He put on his hat, as if the sight of his work made him think of the outdoors. He was alert, precise, and quick in the cumbersome process of stacking, pulling out, showing, putting away again of his work. The landscapes were nature in motion seen by an artist in motion. The houses of his villages seemed to reel away to the sides of the canvas cut asunder by the receding arrow-pointed perspective of the road.

In his youth he pedalled through nature on his bicycle; now he drives. The automobile for Derain and Vlaminck has played a deep emotional rôle. They would speed through the countryside, as if the act of driving, especially a racing car, was a reckless transposition of creative effort; danger, life, death, gambles with oneself won in the intoxicating all-absorbing concentration of speed.

As he leaned a landscape against a chair he said, "Today we see the world through the road. The gasoline pump has replaced the Virgin in its alcove by the road. One day we went one hundred kilometers to Deauville for dinner. Coming back I saw the gasoline pump illuminated by the headlights of my car. It's in that light that I wanted to paint it, in the beams of light from my headlights. I went back three times to see that gasoline pump."

The paint was brutally, hastily smeared with a knife across the canvas, as though the artist was trying to equal in the act of painting the fleeting quickness of the original vision. Vlaminck had painted all of these canvases from memory. Their black and white dominants stifled colour.

Vlaminck once said, "If I had a son, I would want him to roam the woods ... I would never have the pretension of teaching him how to see life; it would be like piercing his eyes!"

His whole life has been this

(Continued on page 178)



Even a single hair casts its shadow
—Publius

WIPE AWAY FACIAL HAIR
WITH THE *NEW*

ZiP CREAM HAIR REMOVER

prepared especially for the removal of

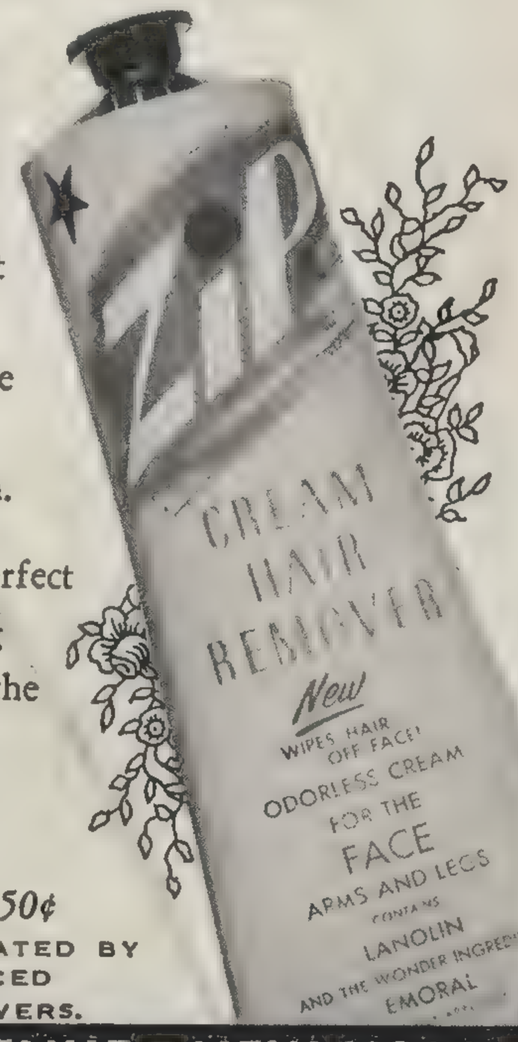
Facial Hair

CONTAINS

LANOLIN *and the wonder ingredient* EMORAL

Medically Approved ... Odorless

A new, exclusive formula, created by superfluous hair specialists of more than 40 years experience, ZiP CREAM HAIR REMOVER answers Milady's fondest dream: A pure white fragrant cream for removing facial hair, containing two beneficial and protective agents, Lanolin and Emoral. Leaves skin petal-smooth. No bristly regrowth.



Perfectly Simple ... Simply Perfect for quickly and easily washing hair off the face as well as off the arms, legs, and body. You will be delighted — amazed!

ZiP – IT'S OFF!

Good stores ... $1.50 .. 89¢ .. 50¢

ZIP CREAM HAIR REMOVER – CREATED BY THE WORLD'S MOST EXPERIENCED MANUFACTURER OF HAIR REMOVERS.

JORDEAU • FIFTH AVENUE • NEW YORK



Long-wearing proportioned Cannon nylon stockings are your best buy—from $1 up. Full-fashioned—with a snag-guarding Cannolin finish—at your neighborhood store.

TRADE MARK CANNON

VLAMINCK

(Continued from page 177)

struggle for the direct transmission of the artist's personal vision to the spectator. In his youth he thought colour could do it; in his later years, form. but his final belief is that the surest means is through sentiment. The emotion experienced in common with others is the truest way for the artist to be understood.

In an interview in 1925 he said, "In art, theories are as useful as a doctor's prescription; one must be sick to believe in them."

Two of Vlaminck's many children, two strong, vigorous young women walked out of the kitchen, laughingly telling their parents that they were going to the movies. After they left, a quiet stillness filled the studio; the sound of their car petered out into silence. Vlaminck paused, tired by the long conversation. The sun had set, the shadows deepened in the already sombre studio. The twilight accentuated the chiaroscuro on Vlaminck's face. The light and shade, the ochres and the browns accented by blacks and whites irresistibly drew one to think of Rembrandt.

Rembrandt in his old age studied himself, painted himself. The image of his old age is the image of man's suffering, but also of man's faith and humanity. Van Gogh sought in his own image, in his many self-portraits the secret of himself. Memory is haunted by the questioning eyes of the painters looking at themselves in the mirror, looking into us as though we were mirrors that could answer their questions.

Vlaminck, the misanthrope, has not painted himself since his youth. But a painting, any painting, even a Vlaminck landscape is in reality an artist's self-portrait. It is an indirect question asked of us; its reflection mirrored in our eyes may give the hoped-for answer. We look at a painting, but through his painting the artist looks into us. When he creates, he does not know the inner reason for his work. But the motive, the creative impulse is the quest, the need, the yearning for love. Art even in its most popular forms seeks participation, understanding, and only dares hope for love. The thousands of paintings hanging on the walls of the world are thousands of living eyes looking into us. As we walk amongst them we run an emotional gauntlet. These demanding eyes beg the gift of ourselves.

All artists, all creators, painters, writers, musicians, sculptors, poets have made the gift of themselves. The creative act is an act of giving. Like a bridge thrown across a void, it allows passage from one shore to the other. Without pure disinterested love, without the giving and receiving from the heart there is no art. The true meaning of painting is in the act of painting. Vlaminck until he dies will paint. Van Gogh, his spiritual father, wrote to his brother: "In a painter's life death may not be the greatest difficulty."

You'll find the bathing suit in the

Celanese

advertisement on page 72
at all these stores:

Akron, Ohio.....M. O'Neil Co.
Allentown, Pa.....Hess Brothers
Altoona, Pa.....The Bon Ton
Atlanta, Ga.....Davison Paxon Co.
Atlanta, Ga.....Rich's, Inc.
Atlantic City, N. J.....M. E. Blatt Co.
Avalon, Calif..... Hoelscher's
Baltimore, Md.....Hochschild-Kohn and Co.
Birmingham, Ala.....Pizitz
Boston, Mass..... Filene's
Boston, Mass.....Jordan Marsh Co.
Brooklyn, N. Y.....Abraham & Straus
Buffalo, N. Y.....Hengerer's
Charleston, W. Va...Coyle & Richardson, Inc.
Charlotte, N. C.....Belk Bros. Co.
Chattanooga, Tenn.....Loveman's, Inc.
Chicago, Ill.....Carson, Pirie Scott and Co.
Chicago, Ill.....The Fair
Chicago, Ill.....Lytton's
Chicago, Ill.....Wieboldt Stores, Inc.
Cincinnati, Ohio.....The H. & S. Pogue Co.
Cleveland, Ohio.....The May Co.
Columbia, S. C.....Belk's Dept. Store
Columbus, Ohio..F. & R. Lazarus and Co.
Columbus, Ohio.....Morehouse Fashion
Dallas, Texas.....A. Harris and Co.
Denver, Colo.....The May Co.
Des Moines, Iowa.....Younker's
Detroit, Mich.....The J. L. Hudson Co.
Durham, N. C.....Belk-Leggett Company
Ft. Wayne, Ind.....Wolf & Desseuer Co.
Hollywood, Fla.....Carolyn Gregg Shop
Huntington Park, Calif.....Knit Togs, Inc.
Indianapolis, Ind.....L. S. Ayres and Co.
Jamaica, N. Y.....B. Gertz, Inc.
Kansas City, Mo.....Macy's
Knoxville, Tenn.....Miller's, Inc.
Lakeland, Fla.....Man's Bros.
Little Rock, Ark.....Pfeifers of Arkansas
Long Beach, Calif..... Buffum's
Los Angeles, Calif.....The Broadway
Los Angeles, Calif.....Bullock's, Downtown
Los Angeles, Calif.....The May Co.
Memphis, Tenn..... Goldsmith's
Miami, Fla.....Burdine's
Miami, Fla.....Byron's
Miami, Fla.....Davison's
Milwaukee, Wis.
Milwaukee Boston Store Company
Milwaukee, Wis...Ed Schuster and Co., Inc.
Minneapolis, Minn.....Dayton's
Nashville, Tenn.....Harvey's
Newark, N. J.....Kresge-Newark
New Orleans, La.....Maison Blanche Co.
New York, N. Y.....Best & Co.
New York, N. Y.....Blackton Fifth Avenue
New York, N. Y.....R. H. Macy & Co.
New York, N. Y.....Plymouth Shops
New York, N. Y.....Saks-34th
Oklahoma City, Okla.....John A. Brown Co.
Omaha, Nebr.....J. L. Brandeis & Sons
Pasadena, Calif.....Bullock's
Peoria, Ill.....Block and Kuhl Co.
Philadelphia, Pa..... Gimbel's
Philadelphia, Pa.....Lit Bros.
Phoenix, Ariz..... Hanny's
Pittsburgh, Pa.....Kaufmann's
Portland, Ore....Meier and Frank Co., Inc.
Raleigh, N. C.....MacJoseph's
Richmond, Va.....Thalhimer's
St. Louis, Mo.....Famous Barr Co.
St. Louis, Mo.....Stix, Baer and Fuller
St. Petersburg, Fla.....Maas Bros.
Salt Lake City, Utah.....The Paris
San Antonio, Texas.....Joske's of Texas
San Francisco, Calif.....The Emporium
Seattle, Wash.....The Bon Marche
Stockton, Calif.....Katten & Marengo, Inc.
Tampa, Fla.....Maas Bros.
Toledo, Ohio..... LaSalle's
Tucson, Ariz.....Levy's of Tucson
Washington, D. C.....The Hecht Co.
Wichita, Kansas.....Innes
Wilmington, Del.....Kennard's
Winston-Salem, N. C.....Thalhimer's

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The Gift that Grows More Precious with the Years!

Now . . . the gift supreme for Mother's Day and every important occasion! Diamond links that add up to exquisite bracelets and watch bracelets. Start with as many links as you wish, add additional links on all gift occasions.

Add-a-Link* Diamond Bracelets are beautiful in growing stages . . . superbly precious when complete! Choose from a wide selection of artistically styled diamond links in 14-karat white gold settings. Priced from $35.00 per pair.

For name of the jeweler nearest you, please write

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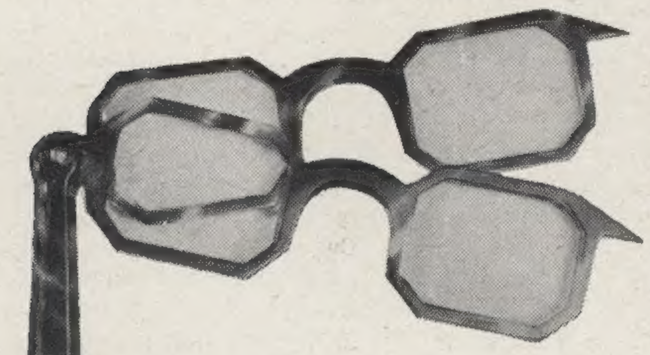
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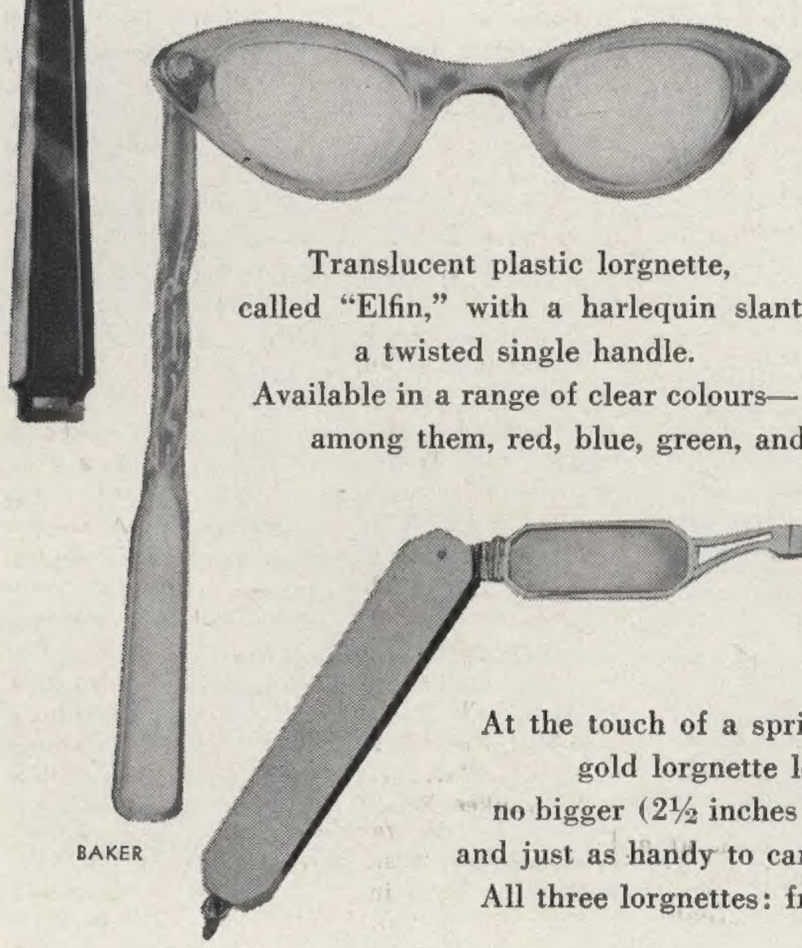
The lorgnette in fashion

(Continued from pages 122-123)

Lorgnettes, once linked with vanished Edwardian elegance, are now fashion again—besides being what they have always been: useful. Small, light, easy to tuck in an evening bag, they're unbeatable for looking at menus, place-cards, programs (all maddening blurs for the far-sighted). For the near-sighted, lorgnettes offer a quick answer to the question of whether that really *is* So-and-So across the room. Opticians, who report an increasing demand for lorgnettes, are now designing them in small, modern shapes, in coloured plastics, in all-gold or gold with jewels, often with intricate collapsing mechanisms. Many smart women have their jewellers design frames to their order; on this page are three attractive frames all ready for your own lenses. Either way—it's so much pleasanter than just *groping* from five o'clock on.



Dual-purpose lorgnette holds one set of lenses for reading, another for viewing the distant scene (like bifocals, but prettier). Both frames, and the 5¼-inch handle, are tortoise shell.



Translucent plastic lorgnette, called "Elfin," with a harlequin slant, a twisted single handle. Available in a range of clear colours— among them, red, blue, green, and smoke-grey.

At the touch of a spring, this narrow gold lorgnette leaps out of a case no bigger (2½ inches long) than a lipstick, and just as handy to carry around. All three lorgnettes: from Lugene.

BAKER

YELLOW FOR MEN

The following is a list of stores throughout the country where the men's clothes on pages 152-153 can also be purchased.

Albany, N. Y.....Stulmaker's
Asbury Park, N. J.....Steinbach Co.
Atlanta, Ga.
John Jarrell Men's Shop at J. P. Allen
Boston, Mass.....Arthur L. Johnson Co.
Bronxville, N. Y.....Pondfield Sportcrafts
Buffalo, N. Y.....L. L. Berger Inc.
Carmel, Calif.....Robert Kirk Ltd.
Cedarhurst, L. I., N. Y.....Ben Epstein
Chicago, Ill.....Carson Pirie Scott & Co.
Cincinnati, Ohio.....The Gidding Co.
Cleveland, Ohio.....The Halle Bros. Co.
Colorado Springs, Col.....MacNeil & Moore
East Orange, N. J.....Altman
Elkhart, Ind.....The Cinderella Shop
Evergreen Plaza, Ill.
Carson Pirie Scott & Co.
Fall River, Mass.....Paul Woltman
Fort Wayne, Ind.....Wolf & Dessauer
Great Neck, N. Y.....Stanley Bruck
Greenville, Miss.....Nelms & Blum
Greenwich, Conn.....Van Driver, Inc.
Hammond, Ind.....Carson Pirie Scott & Co.
Hartford, Conn.....Wm. F. Powers & Co., Inc.
Indianapolis, Ind.....L. S. Ayres & Co.
Joliet, Ill.....Al Baskin Men's Shop
Kalamazoo, Mich.....A. W. Johnson Co.
Kansas City, Mo.....Woolf Brothers
Manhasset, N. Y.....Altman
Memphis, Tenn.....Phil A. Halle
Milwaukee, Wis.....MacNeil & Moore
Minneapolis, Minn.....Dayton's
Montclair, N. J.....Bragg & Son
Morristown, N. J.....Anson Newton
Newark, N. J.....Joe Fischman
New Bedford, Mass.....Marty Sullivan, Inc.
New Canaan, Conn.....Doblin, Inc.
New Haven, Conn.....Gentree Ltd.
Omaha, Neb.....Charles J. Assmann
Orlando, Fla.....Rutland's, Inc.
Philadelphia, Pa.....John Wanamaker
Red Bank, N. J.....Steinbach Co.
Richmond, Va.....Thalhimers
Rochester, Minn.....Dayton's
Rochester, N. Y.....B. Forman Co.
Sacramento, Calif.....Robert Kirk Ltd.
St. Louis, Mo.....Boyd's
San Francisco, Calif.....Robert Kirk Ltd.
Sarasota, Fla.....Harmon's
Seattle, Wash.....Littler, Inc.
Spokane, Wash.....The Crescent
Syracuse, N. Y.....Flah & Co., Inc.
Tulsa, Okla.....Woolf Brothers
Virginia Beach, Va.....Harrison-Payne
West Hartford, Conn.
Wm. F. Powers & Co., Inc.
Westport, Conn.....John Munro, Inc.
White Plains, N. Y.....Altman's
White Sulphur Springs, W. Va...Ritners, Ltd.
Wichita, Kan.....Woolf Brothers
Wilmington, Del.....John Wanamaker
Worcester, Mass.....Mark Inc.
Wynnwood, Pa.....John Wanamaker



Eaton's the favorite with spirited Moderns

Whisper-weight letter papers: *Love Letters,* boxed (prettily enough for gift-giving) with five tints of sheer single pages, the white envelope linings sprinkled with tiny moss rosebuds—$2.00; *Crystal Sheer,* always matchable in Open Stock, in White, Blue, Pink, Yellow or Green. Box of paper, 85c; separately packaged envelopes, 45c. In leading stores, everywhere.

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For the softest hands
He has ever held in his
entire life



because it penetrates

4 oz. $1 plus tax, wherever cosmetics are sold. Applicator pump without extra charge.

Remember, there is only one genuine LANOLIN PLUS!

Handkerchief of the Month *

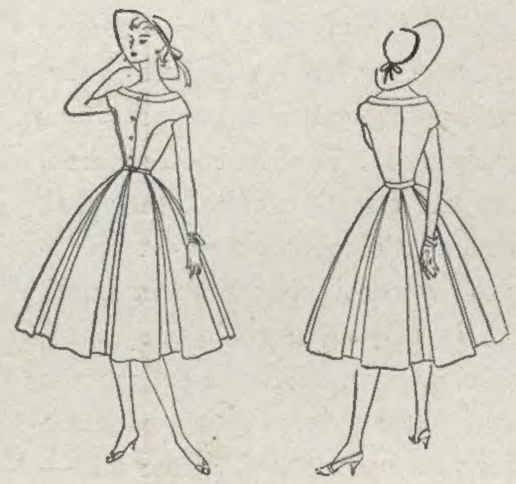


ENCHANTING GIFTS . . .
Burmel's master designs rival nature's own beauty with these handsomely hand printed bouquets of roses and carnations . . . the season's perfect touch for lasting remembrance. Fresh new colors on beautiful batiste with embroidered scalloped hems. About 50¢ at leading stores everywhere . . . look for the Burmel label.

Burmel hand-printed handkerchiefs New York Reg. U.S. Pat. Off.

VOGUE PATTERNS

(Back views of the patterns shown on pages 162-163)



8611

Left: Vogue Pattern 8611, the full-skirted dress. In sizes 10 to 18 (28 to 36). For size 16 (34), you will need 5¼ yards of 39" fabric. Pattern price: 75 cents.

Right: Vogue "Easy to Make" Pattern 8577, sheath and overskirt. Sizes 10 to 18 (28 to 36). Size 16 (34), 2¾ yds. 35" wide fabric; ⅜ yard 35" fabric for yoke; 2⅜ yards 35" fabric for overskirt. The price, 75 cents.



8577



8549

Left: Vogue "Easy to Make" Pattern 8549, coat. Sizes 10 to 20 (28 to 38). For a size 16 (34), 3⅛ yards 35" fabric; 1⅜ yards 72" fabric for lining. The pattern price is 75 cents.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

SHOPPING GUIDE TO THE BEACH CLOTHES ON PAGES 156-157

The following is a list of stores throughout the country where the Jantzen clothes on pages 156-157 can be purchased.

Akron, Ohio.....M. O'Neil
Allentown, Pa.....Hess Brothers
Amarillo, Texas.....Kline's
Arcadia, Calif.....Hinshaw's
Ashland, Ky.....Steckler's
Atlanta, Ga.....Davison-Paxon Co.
Augusta, Ga.....Cullum's, Inc.
Baltimore, Md.....Gaxton Co.
Berkeley, Calif.....J. F. Hink & Sons
Billings, Mont.....D. J. Cole Co., Inc.
Birmingham, Ala.....Louis Pizitz
Brooklyn, N. Y.....Namm-Loeser's Inc.
Caldwell, Idaho.....Idaho Dept. Store
Camden, Maine.....Haskell Chorthell
Canton, Ohio.....Erlanger Dry Goods Co.
Charleston, W. Va.....Stone & Thomas
Charlotte, N. C.....J. B. Ivey & Co.
Chicago, Ill.....Mandel Brothers, Inc.
Cincinnati, Ohio.....Mabley & Carew Co.
Clarksburg, W. Va.....Loar & White
Cleveland, Ohio.....The Higbee Company
Columbia, S. C.....Belk Dept. Stores, Inc.
Columbus, Ga.....J. A. Kirven Co.
Columbus, Ohio....The F. & R. Lazarus & Co.
Denver, Colo.....The Denver Dry Goods Co.
East Chicago, Ind.....Mademoiselle Shop
Great Falls, Mont.....Buttrey Associates, Inc.
Greensboro, N. C.....The Meyers Co.
Greenville, S. C.....Ivey's
Hammond, Ind.....Davids
Helena, Mont.....Fligelman's
Jacksonville, Fla.....Furchgott's
Kansas City, Mo.....Emery, Bird, Thayer
Lafayette, Ind.....Decker's Inc.
Little Rock, Ark.....Gus Blass Co.
Long Beach, Calif.....Buffum's
Louisville, Ky.....Kaufman Straus Co.
Macon, Ga.....Stephens, Inc.
Memphis, Tenn.....B. Lowenstein & Bros. Inc.
Miami, Fla.....Morris Brothers
Miami Beach, Fla.....Jean Kressin & Co.
Middletown, Ohio.....Filsons, Inc.
Milwaukee, Wis.....Gimbel Brothers Inc.
Minneapolis, Minn.....Dayton's
Morgantown, W. Va...S. M. Whiteside & Co.
Newark, N. J.....L. Bamberger & Co.
Norfolk, Va.....Rice's Fashion Corner, Inc.
Oakland, Calif.....H. C. Capwell's
Perth Amboy, N. J.....Martin Shapiro
Petersburg, Va.....Rucker-Rosenstock, Inc.
Philadelphia, Pa.....Strawbridge & Clothier
Phoenix, Ariz.....Korricks, Inc.
Pittsburgh, Pa.....Kaufmann Dept. Stores
Portland, Maine
Porteous, Mitchell & Braun Co.
Portland, Ore.....Meier & Frank Co.
Portsmouth, N. H.....M. C. Foye Co.
Providence, R. I.....Gladding's, Inc.
Pullman, Wash.
Emerson's Women's Apparel
Raleigh, N. C.....Ivey-Taylor Co.
Reno, Nevada.....Gray, Reid, Wright Co.
Richmond, Va.....Miller & Rhoads, Inc.
Roanoke, Va.....Smartwear-Irving Saks
Rochester, N. Y...Sibley, Lindsay & Curr Co.
Sacramento, Calif.....Weinstock, Lubin & Co.
Salt Lake City, Utah.....Auerbach Co.
San Bernardino, Calif.....Libby's
San Francisco, Calif.....Macy's
San Jose, Calif.....Hale Bros.
Seattle, Wash.....Frederick & Nelson
South Bend, Ind.....Spiro's
Springfield, Mass.....Casual Corner
Stockton, Calif.....Smith & Lang
Toledo, Ohio.....Lamson Brothers Co.
Washington, D. C.....Frank R. Jelleff, Inc.
Waterbury, Conn.....S. H. Greenberg
Waukegan, Ill.....Hein's
West Palm Beach, Fla.....Anthony & Sons
Whittier, Calif.....Hinshaw's
Wildwood, N. J.....A. Allen
Youngstown, Ohio.....G. M. McKelvey Co.

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